

THE  
SECRET HISTORY  
OF THE  
GREEN ROOM.  
VOL. I.



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GREEN ROOM

Vol. 1

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THE  
SECRET HISTORY  
OF THE  
GREEN-ROOM:  
CONTAINING  
*AUTHENTIC AND ENTERTAINING MEMOIRS*  
OF THE  
ACTORS AND ACTRESSES  
IN THE  
*THREE THEATRES ROYAL.*  
A NEW EDITION, WITH IMPROVEMENTS.  
TO WHICH IS PREFIXED  
A SKETCH OF THE HISTORY OF THE  
ENGLISH STAGE, &c.  
IN TWO VOLUMES.

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VOL. I.

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## ADVERTISEMENT

TO THE  
NEW EDITION.

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TO the present Edition much new matter is added. But as the Publisher would not swell these volumes unnecessarily, much is taken away that stood in the former editions; for this he expects no praise, that he has been liberal at his own expence; for this is not a time in which detraction is not read.

Such assistance as could be derived from the PROFESSION itself, he has had the honour to receive. He has indulged no petulance or partiality, and he is little solicitous to blacken the character, which lives but in the Public esteem. He has written what he had reason to credit; and will obliterate it when it shall be proved to be erroneous.

Many improvements will, he trusts, discover themselves in the PLAN, and more in the Execution of this Work. An enlightened



tened Critic has furnished him with such remarks as have been seldom seen in similar publications ; and from a Poet of the present day he has obtained *Characters*, whose fidelity is equal to their neatness. As a proper companion for a work of this nature, there is prefixed to this Edition a short Sketch of the History of the English Stage, and a short Essay on Comparative Acting and Modern Comedy.

To the Lovers of the Drama he presents amusement, and to the Public in general a work perfectly compatible with that MORAL PURPOSE, without which any book had better be suppressed.

N. B. Since the first part of this Work has been put to press, the Stage has lost some of its supporters, by the death of PARSONS, BADDELEY, FARREN, &c. — The Memoirs of these would otherwise have been placed in the Appendix.



## PREFACE.

THE avidity with which Anecdote is sought, of those who have in any path attained eminence, is one of the most general and natural propensities of mankind. Of this passion, to which the Biographer of Sages and Heroes administers, it is our humbler province to attempt the gratification, by becoming the Historians of the Sons and Daughters of the Buskin, which will, we trust, prove "*not a less pleasing though less glorious theme.*"

It was natural to expect that THEATRICAL BIOGRAPHY could not be unacceptable at a moment like the present, when the Drama, in the number of its admirers, if not in the success of its cultivators, surpasses so much the example of any former age ;——when it is at once the re-  
creation

creation of the busy, the amusement of the accomplished, and the dissipation of the gay. Admiration naturally stimulates curiosity; and of those to whom the mirth or sensibility of so many evenings are due, the History must interest and gratify. Peculiar circumstances too tend to give zest to Theatrical Anecdote. The Heroes and Heroines of the Buskin, in their *real*, as well as their *assumed* characters, experience that vicissitude and adventure to which the unvaried tenor of mechanical industry is a stranger. Their life teems with incident which almost seems destined to realize the fictions they represent. That austere and illiberal prejudice which banishes from the Stage men of respectable birth and situation, *almost* exclusively places the origin of Actors in the lowest orders of Society. The early period of their professional career is therefore generally clouded with distresses, unknown, even in imagination, to the affluent and the prudent. Their progress from this obscurity is usually arduous and event-

eventful; and their History, in general, might not unaptly be stiled the **DRAMA** of *real life*.

But these circumstances contributed to the difficulty of our undertaking. Their origin was frequently too obscure to be pierced by any keenness of research, and every effort of their own is exhausted to cover with an artificial cloud, that should hide from the public eye scenes so wounding to the paltry pride of mushroom distinction.

To obtain the necessary information, therefore, appeared extremely difficult, if not impossible. Time and fortunate accident, however, daily increased the store of Anecdote; and in the Summer of 1790 the first Edition was published. That the Work, in the form in which it now appears, must encounter the blame of those whose vices it brands, the Authors can neither doubt nor lament. Such hostility they will consider as an homage to the Truth and independence of their Work, uninfluenced, and unawed.

“ To virtue only, and her Friends a Friend.”

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The faithful Biographer distributes honour and ignominy with discriminating justice.

A fastidious and ostentatious delicacy may affect to blame the free exposure of *private* faults, but the interest of virtue and of mankind is promoted by this *exemplary* justice, and it may be truly said, that he who holds up to merited reprobation one bad man, serves more effectually the cause of morality, than all the Authors of Ethical systems since the world began. To be tender in allotting to Vice its ignominy, is, in effect, to withhold from Virtue the larger portion of her praise. Were we to dissemble the vices which stain the private life of two many Performers, the full merit would not appear of the virtuous few who escape untainted by the contagion. The grossness of the depravity that surrounds them, gives a lustre to their virtue, which it were unjust to sacrifice to a paltry and affected candour : it is to their general dis-

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solute and profligate manners that we must ascribe that rigid sentence of professional infamy, pronounced on Actors by the public voice, of which the most eminent virtue finds it so difficult to procure a relaxation. The appropriate punishment of such offences is ignominy; and it is only by the rigorous enforcement of this penalty, that the profession can be purified; that it can retain its dignity, redeem its honour, and occupy a place in the respect of mankind, suitable to the elegant amusement which it furnishes, and the superior talents which it demands.

Our Criticisms have been industriously condensed. But every enlightened and unprejudiced judge will, we trust, recognize the impartiality and justice of our remarks. We dread not the clamour of the interested, nor shall we minister to the conceit of the vain. The curiosity of the next age to learn the Anecdotes of SIDDONS or JORDAN will probably equal the avidity with which the present explores the history of BOOTH or BETTERTON.

We



## PREFACE

We confess, therefore, a hope that the amusement and utility of these Volumes will not be confined to the present moment; and we indulge an honest pride in contributing our *mite* to the treasures of BRITISH BIOGRAPHY. On the general authenticity of the Anecdotes, the Public may, with the the most entire confidence, rely : but candid corrections of mistakes, from which no work of this description can be exempt, additional memoirs, or even additional Characters, will be gratefully received at the Printer's, as the Authors of this Work will avail themselves of such information in a future Edition.

SHORT SKETCH  
OF THE  
HISTORY  
OF THE  
ENGLISH STAGE.

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THE learned are well acquainted at what expence the Athenians supported their theatres, and how often, from among their poets they chose governors of their provinces, generals of their armies, and guardians of their liberties.—Who were more jealous of their liberties than the Athenians? Who better knew that corruption and debauchery are the greatest foes to liberty? Who better knew, than they, that the freedom of the Theatre (next to that of the Senate) was the best sup-

port of liberty, against all the undermining arts of those who wickedly might seek to sap its foundation?—The divine SOCRATES assisted EURIPIDES in his compositions. The wise SOLON frequented plays, even in his decline of life; and PLUTARCH informs us, he thought plays useful to polish the manners, and instill the principles of virtue.

As Arts and Sciences increased in Rome, when learning, eloquence and poetry flourished, LÆLIUS improved his social hours with TERENCE; and SCIPIO thought it not beneath him to make one in so agreeable a party. CÆSAR, who was an excellent poet as well as orator, thought the former title an addition to his honour; and ever mentioned TERENCE and MENANDER with great respect. AUGUSTUS found it easier to make himself sovereign of the world, than to write a good tragedy: he began a play called *Ajax*, but could not finish it. BRUTUS, the virtuous, the moral BRUTUS, thought his time not mis-employed in a journey from Rome to Naples, only to see an excellent troop of comedians; and was so pleased with their performance, that he sent them to Rome, with

with letters of recommendation to CICERO, to take them under his patronage:—The truly pious and learned Archbishop TILLOTSON, speaking of plays, gives this testimony in their favour, that “ they might be so framed, and governed by such rules, as not only to be innocently diverting, but instructive and useful, to put some follies out of countenance, which cannot perhaps be so decently reprov’d, nor so effectually exposed and corrected any other way.”

It is generally imagined, that the English Stage rose later than the rest of its neighbours. Those who hold this opinion, will, perhaps, wonder to hear of theatrical entertainments almost as early as the Conquest; and yet nothing is more certain, if you will believe an honest monk, one WILLIAM STEPHANIDES, or FITZ STEPHEN, in his *Descriptio Nobilissimæ Civitatis Londoniæ*, who writes thus: “ London, instead of common interludes belonging to the theatre, has plays of a more holy subject; representations of those miracles which the holy confessors wrought, or of the sufferings wherein the glorious constancy of the Martyrs did appear.

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“pear.” This author was a Monk of Canterbury, who wrote in the reign of HENRY II. and died in that of RICHARD I. 1191; and as he does not mention these representations as novelties to the people (for he is describing all the common diversions in use at that time) we can hardly fix them lower than the Conquest; and this, we believe, is an earlier date than any other nation of Europe can produce for their threatrical representations. About 140 years after this, in the reign of EDWARD III. it was ordained by act of parliament, that a company of men called Vagrants, who had made masquerades through the whole city, should be whipt out of London, because they represented scandalous things in the little alehouses, and other places where the populace assembled. What the nature of these scandalous things were, we are not told; whether lewd and obscene, or impious and profane; but we should rather think the former, for the word masquerade has an ill sound, and, we believe, they were no better in their infancy than at present.

The year 1378 is the earliest date we can find, in which express mention is made of the



the representation of Mysteries in England. In this year the scholars of Paul's school presented a petition to RICHARD II. praying his Majesty, "to prohibit some unexpert  
" people from presenting the history of the  
" Old Testament, to the great prejudice of  
" the said clergy, who have been at great ex-  
" pence in order to represent it publicly at  
" Christmas." About twelve years afterwards, viz. in 1390, the parish clerks of London are said to have played interludes at Skinner's Well, July 18, 19, and 20. And again, in 1409, the tenth year of HENRY IV. they acted at Clerkenwell (which took its name from this custom of the parish clerks acting plays there) for eight days successively, a play concerning the creation of the world; at which were present most of the nobility and gentry of the kingdom. These instances are sufficient to prove that we had the mysteries here very early. How long they continued to be exhibited amongst us cannot be exactly determined. This period one might call the dead sleep of the Muses. And when this was over, they did not presently awake, but in a kind of morning dream, produced

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the moralities that followed. However, these jumbled ideas had some shadow of meaning. The mysteries only represented, in a senseless manner, some miraculoas history of the Old or New Testament; but in these moralities something of design appeared, a fable and a moral; something also of poetry, the virtues, vices, and other affections of the mind being frequently personified. But the moralities were also very often concerned wholly in religious matters. For religion then was every one's concern, and it was no wonder if each party employed all arts to promote it. The muse might now be said to be just awake when she began to trifle in the old interludes, and aimed at something like wit and humour. And for these JOHN HEYWOOD the epigrammatist undoubtedly claims the earliest, if not the foremost place. He was jester to king HENRY VIII. but lived till the beginning of Queen ELIZABETH's reign. *Gammer Gurton's Needle*, which is generally called our first comedy, and not undeservedly, appeared soon after the interludes; it is indeed altogether of a comic cast, and wants not humour, though of a low and sordid

did kind. And now dramatic writers, properly so called, began to appear, and turn their talents to the stage. HENRY PARKER, son of Sir WM. PARKER, is said to have written several tragedies and comedies in the reign of HENRY VIII. and one JOHN HOKER, in 1535, wrote a comedy called *Piscator*; or, *The Fisher caught*. Mr. RICHARD EDWARDS, who was born in 1523 (and in the beginning of Queen ELIZABETH's reign was made one of the gentlemen of her Majesty's chapel, and master of the children there) being both an excellent musician, and a good poet, wrote two comedies, one called *Palæmon and Arcite*, in which a cry of hounds in hunting was so well imitated, that the Queen and the audience were extremely delighted; the other, called *Damon and Pythias, the Two faithfullest Friends in the World*. About the same time came THOMAS SACKVILLE, Lord BUCKHURST, and THOMAS NORTON, the writers of *Gorboduc*, the first dramatic piece of any consideration in the English language.

Though tragedy and comedy began now to lift up their heads, yet they could do no more

for some time than bluster and quibble; and how imperfect they were in all dramatic art, appears from an excellent criticism, by Sir PHILIP SIDNEY, on the writers of that time. Yet all at once (as it happened in France, though in a much later period) the true drama received birth and perfection from the creative genius of SHAKSPEARE, FLETCHER, and JONSON.

Having thus traced the dramatic Muse through all her characters and transformations, till she had acquired a reasonable figure, let us now return and take a more particular view of the stage and the actors. The first company of players we have any account of, is from a patent granted, in 1574, to JAMES BURBAGE, and others, servants to the earl of LEICESTER. In 1578, the children of Paul's appear to have been performers of dramatic entertainments. About twelve years afterwards the parish clerks of London are said to have acted the mysteries at Skinner's Well. Which of these two companies may have been the earliest, is not certain; but as the children of Paul's are first mentioned, we must in justice give priority to them. It is certain,  
the



the mysteries and moralities were acted by these two societies many years before any other regular companies appeared. And the children of Paul's continued to act long after tragedies and comedies came in vogue. It is believed, the next company regularly established was, the Children of the Royal Chapel, in the beginning of Queen ELIZABETH'S reign; and some few years afterwards, as the subject of the stage became more ludicrous, a company was formed under the denomination of *The Children of the Revels*. The children of the Chapel and of the Revels became very famous; and all LILLIE'S plays, and many of JONSON'S and others, were first acted by them. Indeed, so great was their estimation that the common players grew jealous of them. However, they served as an excellent nursery for the theatres; many, who afterwards became approved actors, being educated among them.

It is surprising to consider what a number of play-houses were supported in London about this time. From the year 1570 to the year 1629, when the play-house in White-Friars was finished, no less than seventeen



play-houses had been built. The names of most of them may be collected from the title pages of old plays. And as the theatres were so numerous, the companies of players were in proportion. Besides the Children of the Chapel, and of the Revels, we are told that Queen ELIZABETH, at the request of Sir FRANCIS WALSHINGHAM, established in handsome salaries twelve of the principal players of that time, who went under the name of her Majesty's comedians and servants. But, exclusive of these, many noblemen retained companies of players, who acted not only privately in their lords houses, but publicly under their licence and protection. Agreeable to this is the account which Stow gives us—

“ Players in former times,” says he, “ were  
“ retainers to noblemen, and none had the  
“ privilege to act plays but such. So in  
“ Queen ELIZABETH's time, many of the  
“ nobility had servants and retainers who  
“ were players, and went about getting their  
“ livelihood that way. The Lord Admiral  
“ had players, so had lord STRANGE, that  
“ played in the city of London. And it was  
“ usual on any gentleman's complaint of  
“ them

“ them for indecent reflections in their plays,  
“ to have them put down.” And in another  
part of his survey of London, speaking of the  
stage, he says, “ This, which was once a re-  
“ creation, and used therefore now and then  
“ occasionally, afterwards by abuse became a  
“ trade and calling, and so remains to this  
“ day. In those former days, ingenious  
“ tradesmen, and gentlemen’s servants,  
“ would sometimes gather a company of  
“ themselves, and learn interludes, to expose  
“ vice, or to represent the noble actions of  
“ our ancestors. These they played at festi-  
“ vals, in private houses, at weddings, or  
“ other entertainments, but in process of  
“ time it became an occupation; and these  
“ plays being commonly acted on Sundays  
“ and festivals, the churches were forsaken,  
“ and the play-houses thronged. Great inns  
“ were used for this purpose, which had se-  
“ cret chambers and places, as well as open  
“ stages and galleries. Here maids and good  
“ citizens children were inveigled and allured  
“ to private and unmeet contracts; here  
“ were publicly uttered popular and seditious  
“ matters, unchaste, uncomely and shameful  
“ speeches,

“ speeches, and many other enormities. The  
“ consideration of these things occasioned,  
“ in 1574, Sir JAMES HAWES being Mayor,  
“ an act of Common Council, wherein it was  
“ ordained, That no play should be openly  
“ acted within the liberty of the city, where-  
“ in should be uttered any words, or doings  
“ of any unchastity, sedition, or such like  
“ unfit and uncomely matter, under the pe-  
“ nalty of five pounds, and 14 days impris-  
“ sonment. That no play should be acted  
“ till first perused and allowed by the Lord  
“ Mayor and Court of Aldermen; with many  
“ other restrictions. But these orders were  
“ not so well observed as they should be;  
“ the lewd matters of plays increased, and  
“ they were thought dangerous to religion,  
“ the state, honesty and manners, and also  
“ for infection in the time of sickness. Where-  
“ fore they were afterwards for some time to-  
“ tally suppressed. But upon application to  
“ the Queen and Council, they were again  
“ tolerated under the following restrictions.  
“ That no plays be acted on Sundays at all,  
“ nor on any holidays till after evening pray-  
“ er. That no playing being in the dark,

“ and that it be all over before sunset. That  
“ the Queen’s players only be tolerated, and  
“ of them their number and certain names  
“ to be notified in the Lord Treasurer’s let-  
“ ters to the Lord Mayor, and to the justices  
“ of Middlesex and Surry. And those her  
“ players not to divide themselves in several  
“ companies. And that, for breaking any  
“ of these orders, their toleration cease.  
“ But all these prescriptions were not suffi-  
“ cient to keep them within due bounds; but  
“ their plays, so abusive oftentimes of vir-  
“ tue, or particular persons, gave great of-  
“ fence, and occasioned many disturbances :  
“ when they were now and then stopped and  
“ prohibited.” This shews the customs of  
the stage at that time, and the early depravity  
of it.

The stage soon recovered its credit, and  
rose to a higher pitch than ever. In 1603,  
the first year of King JAMES’s reign, a licence  
was granted under the Privy Seal to SHAKS-  
PEARE, FLETCHER, BURBAGE, HEMMINGS,  
CONDEL, and others, authorizing them to  
act plays, not only at their usual house, the  
Globe on the Bankside, but in any other part  
of



of the kingdom, during his Majesty's pleasure. And now, there lived together at this time many eminent players, concerning whom we cannot but lament such imperfect accounts are transmitted to us. The little, however, which is known, the reader will find collected together, with great accuracy, by Mr. MALONE, in his "Supplement to SHAKSPEARE," to which work we refer our readers for further information.

At this period, the theatre seems to have been at its height of glory and reputation. Dramatic Authors abounded, and every year produced a number of new plays: indeed, so great was the passion at this time for shew or representation, that it was the fashion for the nobility to celebrate their weddings, birthdays, and other occasions of rejoicing, with masques and interludes, which were exhibited with surprising expence; that great architect INIGO JONES being frequently employed to furnish decorations with all the magnificence of his invention. The King and his Lords, the Queen and her Ladies, frequently performed in these masques at court, and all the nobility in their own private houses: in short,

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no public entertainment was thought complete without them ; and to this humour it is we owe, and perhaps it is all we owe it, the inimitable masque at [*Comns*] Ludlow-Castle. For the same universal eagerness after theatrical diversions continued during the reign of King JAMES, and great part of CHARLES the First, till puritanism, which had now gathered great strength, openly opposed them as wicked and diabolical. But puritanism, from a thousand concurrent causes every day increasing, in a little time overturned the constitution ; and, amongst their many reformatations this was one, the total suppression of all plays and play-houses.

This event took place on the 11th day of February, 1647, at which time an ordinance was issued by the Lords and Commons, whereby all stage players, and players of interludes and common plays, were declared to be rogues, and liable to be punished according to the statutes of the thirty-ninth of Queen ELIZABETH, and seventh of King JAMES the First. The Lord Mayor, Justices of the peace, and Sheriffs of the city of London and Westminster, and of the counties of Middlesex and Surry,

Surry, were likewise authorised and required to pull down and demolish all play-houses within their jurisdiction, and apprehend any persons convicted of acting, who were to be publicly whipped; after which they were to be bound in a recognizance to act no more: and in case of a refusal to enter into such obligation, the parties were to be committed until they found such security. If, after conviction, they offended again, they were thereby declared incorrigible rogues, and to be punished and dealt with as such. It was also declared, that all money collected at play-houses should be forfeited to the poor; and a penalty of 5s. was imposed on every person who should be present at any dramatic entertainment.

Before the promulgation of this severe ordinance, the performances of the stage had been frequently interrupted, even from the commencement of hostilities between the king and his parliament. Of the several actors at that time employed in the theatres, the greater part, who were not prevented by age, went immediately into the army, and as it might be expected, took part with their

Sove-

reign, whose affection for their profession had been shewn in many instances previous to the open rupture between him and his people. The event of war was alike fatal to monarchy and the stage. After a violent and bloody contest, both fell together; the king lost his life by the hands of an executioner; the theatres were abandoned and destroyed, and those by whom they used to be occupied were either killed in the wars, worn out with old age, or dispersed in different places, fearful of assembling, lest they should subject themselves to the penalty of the ordinance, and give offence to the ruling powers.

The fate of their royal master being determined, the surviving dependants on the drama were obliged again to return to the exercise of the former profession. In the winter of the year 1648, they ventured to act some plays at the Cockpit, but were soon interrupted and silenced by the soldiers, who took them into custody in the midst of one of their performances, and committed them to prison. After this ineffectual attempt to settle at their former quarters, we hear no more of any public exhibition for some time.

They



They still, however, kept together, and, by connivance of the commanding officer at Whitehall, sometimes represented privately a few plays at a short distance from town. They also were permitted to entertain some of the nobility at their country houses, where they were paid by those under whose protection they acted. They also obtained leave at particular festivals to divert the public at the Red-Bull, but this was not always without interruption.

The avidity of the public for theatrical entertainments sufficiently recompensed, for a considerable time, the assiduity of the performers, and the expectations of the managers and proprietors. Their success was, however, soon interrupted by national calamities. In 1665, the plague broke out in London with great violence; and in the succeeding year, the fire which destroyed the metropolis put a stop to the further progress of stage performances.

After a discontinuance of eighteen months, both houses were again opened at Christmas 1666. The miseries occasioned by the plague and fire were forgotten, and public

public diversions were again followed with as much eagerness as they had been before their interruption. In January, 1671-2, the play-house in Drury-Lane took fire, and was entirely demolished. The violence of the conflagration was so great, that between fifty and sixty adjoining houses were burnt or blown up. The proprietors of the old play-house, after they had recovered from the consternation which this accident had thrown them into, resolved to rebuild their theatre with such improvement as might be suggested; and for that purpose employed Sir CHRISTOPHER WREN, the most celebrated architect of his time, to draw the design, and superintend the execution. The plan which he produced, in the opinion of those who were well able to judge of it, was such a one as was alike calculated for the advantage of the performers and spectators; and the several alterations afterwards made in it, so far from being improvements, contributed only to defeat the intention of the architect, and to spoil the building.

The new theatre, being finished, was opened on the 26th of March, 1674. On this occasion

casion a prologue and epilogue were delivered, both written by Mr. DRYDEN.

The new Theatre in Lincoln's-Inn-Fields was opened, on the 30th of April, 1695, with the new comedy of *Love for Love*, which was acted with extraordinary success during the remainder of the season; but the prosperity of the new House was of no long continuance. After one or two years success, the audiences began to decline, and it was found that two rival theatres were more than the town was able to support.

From the time that Mr. RICH got possession of Drury-Lane Theatre, he had paid no regard to the properties of any of the parties who had joint interests with him, but proceeded as though he was sole proprietor of it. Whatever he received he kept to himself, without accounting to any of his partners; and he had continued this mode of conduct so long, that those who had any claims on the theatre abandoned them in despair of ever receiving any advantage from them. The concerns of the play-house were thought of so little worth, that about this time Sir THOMAS SKIPWITH, who CIBBER says had an equal

equal right with RICH, in a frolic, made a present of his share to Colonel BRETT, a gentleman of fortune, who soon after forced himself into the management, much against the inclination of his partner. The ill effect of two play-houses being open at once, in point of profit, appeared so evident to Mr. BRETT, that the first object he dedicated his attention to, was a re-union of the two companies, and, through the interposition of the Lord Chamberlain, he effected it in the year 1708. It was then resolved, that the Hay-Market should be appropriated to Italian Operas; and that in Drury-Lane to plays. The one was given to SWINEY, and the other continued with RICH and BRETT; the latter of whom, conducting the business of it in a different manner from what it had heretofore been, brought it once more into so good a state, that Sir THOMAS SKIPWITH repented of his generosity, and applied to the Court of Chancery to have the property he had given away restored him. Colonel BRETT, offended at this treatment, relinquished his claim; and Mr. RICH again possessed himself of all the powers of the patent.

Instead



Instead of being warned, by the experience of past times, to avoid the difficulties which a tyrannical and oppressive behaviour to the performers had created, the acting manager resumed his former conduct, without fearing or apprehending any resistance to his measures.

WILLIAM COLLIER, Esq; a lawyer of an enterprising head and a jovial heart, observing the situation of theatrical affairs to be desperate in the hands of Mr. RICH, applied for and obtained a licence to take the management of the company left at Drury-Lane. The late patentee, who still continued in the Theatre, though without the power of using it, was not to be removed without compulsion. Mr. COLLIER, therefore, procured a lease of the house from the landlords of it, and, armed with this authority, took the advantage of a rejoicing night, the 22d of November, when with a hired rabble, he broke into the premises, and turned the former owner out of possession.

Here ended the power of Mr. RICH over the Theatres. After his expulsion from Drury-Lane, he employed the remainder of his

his life in re-building the play-house in Lincoln's-Inn-Fields, which was opened about six weeks after his death by his son, in the year 1714, with the comedy of *The Recruiting Officer*.

The scheme which Mr. COLLIER had engaged in did not prosper according to his wishes; the profits of the season were very small, and by no means a compensation for the trouble, risk, and expence, which he had been at in seating himself on the theatrical throne. The joint-sharers at the Hay-Market had acquired both fame and money; he therefore meditated an exchange of Theatres with them, and, by again employing his influence at court, soon effected it. By the agreement which was then entered into between the rival managers, the sole licence for acting Plays was vested in SWINER and his partners; and the performance of Operas was to be confined to the Hay-Market under the direction of COLLIER.

In the year 1714 Queen ANNE died; and, amongst the changes which that event brought about, the management of Drury-Lane Theatre was not too inconsiderable to attract

attract the notice of the Court. At the desire of the acting managers, Sir RICHARD STEELE procured his name to be inserted instead of COLLIER's in a new licence jointly with them; and this connection lasted many years equally to the advantage of all the parties. In this year the prohibition, which the patent had been long under, was removed, and Lincoln's-Inn-Fields Theatre opened under the direction of the late Mr. JOHN RICH.

No sooner were dramatic performances permitted at two Theatres, than the manager of the weaker company was obliged to have recourse to foreign aid, and to oppose his antagonists with other weapons than the merits of his actors, or the excellence of the pieces represented by them. The performers who were under Mr. RICH's direction were so much inferior to those at Drury-Lane, that the latter carried away all the applause and favour of the town. In this distress, the genius of the new manager suggested to him a species of entertainment, which hath always been considered as contemptible, but which at the same time hath been ever followed and  
encou.

encouraged. Pantomimes were now brought forward ; and, as sound and show had in the last century obtained a victory over sense and reason, the same event would have followed again, if the Company at Drury-Lane had not, from the experience of past times, thought it adviseable to adopt the same measures. The fertility of Mr. RICH's invention in these exotic entertainments, and the excellence of his own performance in them, must be ever acknowledged. By means of these only, he kept the managers of the other house at all times from relaxing their diligence ; and, to the disgrace of public taste, frequently obtained more money by such ridiculous and paltry performances than all the sterling merit of the rival Theatre was able to acquire.

The business of the stage was carried on successfully, and without interruption, until about the year 1720, when on a disgust which the Duke of NEWCASTLE, then Lord Chamberlain, had received from Mr. CIBBER, that gentleman was for some time forbidden to perform ; and soon after a difference arising between the same nobleman and Sir RICHARD



STEELE, the power, which had been often exercised by the persons who had held his Grace's office, was exerted, and an order of silence was enforced against the managers. On this occasion a controversy succeeded ; but how long the prohibition lasted, or in what manner the difference was adjusted, no where appears.

In this year, 1720, a new play-house was erected in the Hay-Market, by one Mr. PORTER, a carpenter. It was not built for any particular person or company, but seems to have been intended as a mere speculation by the architect, who relied on its being occasionally hired for dramatic exhibitions.

The number of Theatres in London was this year [1729] increased by the addition of one in Goodman's-Fields, which met with great opposition from many respectable merchants and grave citizens, who apprehended much mischief from the introduction of these kinds of diversions so near to their own habitations. Mr. ODELL, however, the proprietor, was not deterred from pursuing his design ; he completed the building, and, having collected a company, began to perform  
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in it. It is asserted, that for some time he got not less than one hundred pounds a week by this undertaking; but the clamour against it continuing, he was obliged to abandon the further prosecution of his scheme; by which means he sustained a considerable loss. It was afterwards revived by Mr. GIFFARD with some degree of success.

The patent for Drury-Lane being renewed, Mr. BOOTH, who found his disorder increase, began to think it was time to dispose of his share and interest in the theatre. The person upon whom he fixed for a purchaser was JOHN HIGHMORE, Esq; a gentleman of fortune, who unhappily had contracted an attachment to the stage, from having performed the part of *Lothario* one night for a wager. A treaty between them was set on foot soon after Mr. WILKS's death, and was concluded by Mr. HIGHMORE's agreeing to purchase one half of Mr. BOOTH's share, with the whole of his power in the management, for the sum of two thousand five hundred pounds. Mr. HIGHMORE, however, proved unequal to the task, and was at last obliged to give up the management with considerable loss.

The person who next succeeded to the patent of Drury-Lane play-house was CHARLES FLEETWOOD, a gentleman who at one period of his life had possessed a very large fortune, of which at this time a small portion only remained. He purchased not only the share belonging to Mr. HIGHMORE, but those of all the other partners; and so little value was then set upon the Theatre, that the whole sum which he disbursed for it hardly more than exceeded the half of what Mr. HIGHMORE had before paid.

Although dramatic entertainments were not at this time supported by the abilities of any actors of extraordinary merit, yet this period seems to have been particularly marked by a spirit of enterprise which prevailed in theatrical affairs. In 1733, the house in Covent-Garden was to be finished, and Mr. RICH's company immediately removed thither, which occasioned the old building in Lincoln's-Inn-Fields to be deserted. Mr. GIFFARD was then advised that it would be more to his advantage to quit Goodman's-Fields, and take the vacant edifice. He accordingly

cordingly agreed for it in 1735, and acted there during the two ensuing years.

Soon afterwards, though at a time when so many theatres were employed to divert the public, and when none of them were in a flourishing state, the imprudence and extravagance of a gentleman, who possessed genius, wit, and humour in a high degree, obliged him to strike out a new species of entertainment, which in the end produced an extraordinary change in the constitution of the dramatic system. To extricate himself out of difficulties in which he was involved, and probably to revenge some indignities which had been thrown upon him by people in power, that admirable painter and accurate observer of life, the late HENRY FIELDING, determined to amuse the town at the expence of some persons in high rank, and of great influence in the political world. For this purpose he got together a company of performers, who exhibited at the Theatre in the Hay-Market, under the whimsical title of the Great Mogul's Company of Comedians. The piece he represented was *Pasquin*, which was acted to crowded audiences for fifty succes-



sive nights. Encouraged by the favourable reception this performance met with, he determined to continue at the same place the next season, when he produced several new plays, some of which were applauded, and the rest condemned. As soon as the novelty of the design was over, a visible difference appeared between the audiences of the two years. The company, which, as the play-bills said, dropped from the clouds, were disbanded; and the manager not having attended to the voice of œconomy in his prosperity, was left no richer, nor more independent, than when he first engaged in the project.

The severity of Mr. FIELDING's satire in these pieces had galled the Minister to that degree, that the impression was not erased from his mind when the cause of it had lost all effect. He meditated therefore a severe revenge on the stage, and determined to prevent any attacks of the like kind for the future. In the execution of this plan he steadily persisted; and at last had the satisfaction of seeing the enemy that had given him so much uneasiness, effectually restrained from any power of annoying him on the public theatres,

theatres. An Act of Parliament passed in the year 1737, which forbade the representation of any performance not previously licensed by the Lord Chamberlain, or in any place, except the City of Westminster and the liberties thereof, or where the Royal Family should at any time reside. It also took from the Crown the power of licensing any more theatres, and inflicted heavy penalties on those who should hereafter perform in defiance of the regulation in the statute. This unpopular act did not pass without opposition. It called forth the eloquence of Lord CHESTERFIELD, in a speech wherein all the arguments in favour of this obnoxious law were answered, the dangers which might ensue from it were pointed out, and the little necessity for such hostilities against the stage clearly demonstrated. It also excited an alarm in the people at large, as tending to introduce restraints on the liberty of the press. Many pamphlets were published against the principle of the act; and it was combated in every shape in which wit, ridicule, or argument, could oppose it. All these, however, availed nothing; the minister had resolved, and

the parliament was too compliant to slight a bill which came recommended from so powerful a quarter. It therefore passed into a law, and freed the then, and all future ministers, from any apprehensions of mischief from the wit or malice of dramatic writers.

The year 1741 was rendered remarkable in the theatrical world by the appearance of an actor, whose genius seemed intended to adorn, and whose abilities were destined to support the stage. This was the late Mr. GARRICK, who, after experiencing some slights from the managers of Drury-Lane and Covent-Garden, determined to make trial of his theatrical qualifications at the play-house in Goodman's-Fields, under the direction of Mr. GIFFARD, who was at that time permitted to perform there without molestation. The part he chose for his first appearance was that of *Richard the Third*, in which he displayed so clear a conception of the character, such power of execution, and an union of talents so varied, extensive, and unexpected, as soon fixed his reputation as the first actor of his own or any former time. His fame spread through every part of the town with the greatest



greatest rapidity; and Goodman's-Fields theatre, which had been confined to the inhabitants of the city, became the resort of the polite, and was honoured with the notice of all ranks and orders of people.

At Goodman's-Fields Mr. GARRICK remained but one season; after which he removed to Drury-Lane, where he continued to increase his reputation, and, by a prudent attention to the dictates of frugality and discretion, acquired a character, which pointed him out as a proper person to succeed to the management of the theatre a few years after; and a fortune which enabled him to accomplish that point when the opportunity offered.

The affairs of Drury-Lane theatre suffered all the mischiefs which could arise from the imprudence or inability of the manager. That gentleman had embarrassed his domestic concerns by almost every species of misconduct, and involved himself in such difficulties, that there remained no other means of extricating himself from them than by abandoning his country, and retiring abroad. About the year 1745, the whole of his proper-



ty in the theatre was either mortgaged or sold; and the patent, which had been assigned to some creditors, was advertised to be disposed of by public auction. Two bankers became the purchasers, and they received into the management the late Mr. LACEY, to whom the conduct of the theatre was relinquished. The calamities of the times affected the credit of many persons at this juncture; and amongst the rest of the new managers, who found themselves obliged to stop payment. Their misfortunes occasioned the patent again to become the object of a sale. It was offered to several persons, but few appeared to have courage enough to venture upon it even at the very low price then asked for it. At length it was proposed by Mr. LACEY, that he and Mr. GARRICK should become joint-purchasers. The offer was accepted. A renewal of the patent was solicited and obtained. All the preliminaries were in a short time settled, and in the year 1747, the house was opened with a prologue written by Dr. JOHNSON, and spoken by Mr. GARRICK.

From this period may be dated the flourishing

rishing state of the theatre. The new partners were furnished with abilities to make their purchase advantageous to themselves, and useful to the public. Mr. GARRICK's admirable performances insured them great audiences ; and the industry and attention of Mr. LACEY were employed in rendering the house convenient to the frequenters of it. They both exerted their endeavours to acquire the favour of the town : and the preference which was given to them over their rivals at the other theatre sufficiently proved the superior estimation they were held in. The harmony which subsisted between them contributed to the success of their undertaking, and their efforts in the end procured them both riches and respect.

The month of December, 1761, was marked with the death of Mr. RICH, who had been manager under the patents granted by CHARLES the Second almost 50 years. His peculiar excellence in the composition of those performances which demanded show and expence enabled him, with an indifferent company of actors, to make a stand against the greatest performers of his time : he was unrivalled

rivalled in the representation of his favourite character Harlequin, and possessed, with many foibles, some qualities which commanded the esteem of his friends and acquaintance. On his decease, the business of Covent-Garden Theatre was conducted by his son-in-law, Mr. BEARD.

The theatre in the Hay-Market had for some years been occupied in the summer time by virtue of licences from the Lord Chamberlain. In the month of July, 1766, it was advanced to the dignity of a Theatre Royal, a patent being then made out to Mr. FOOTE, authorising him to build a theatre in the city and liberties of Westminster, and to exhibit dramatic performances, &c. therein, from the 14th day of May to the 14th day of Sept. during his life. Mr. FOOTE very successfully managed this theatre until the season before his death.

From the decease of Mr. RICH, Covent-Garden theatre had been intrusted to the direction of his son-in law, Mr. BEARD, who introduced several musical pieces on the stage, which were received with much applause, and brought considerable profits to those concerned

cerned in the house. The taste of the public inclined very much to this species of performance for several seasons; but about the year 1766, the audiences beginning to lessen, and the acting manager finding no relief for a deafness which he had long been afflicted with, he became desirous of retiring from the bustle of a theatre to the quiet of private life. In the summer of 1767, a negotiation was set on foot by Messieurs HARRIS and RUTHERFORD, for the purchase of all the property in the play-house which belonged to the then proprietors; but the advantage of having a capital performer as one of the sharers being suggested, Mr. POWELL was invited to join with them, and he recommended Mr. COLMAN as a person from whom the undertaking would receive great benefit. The proposal being assented to by the several parties, the property of the theatre was assigned in August, 1767; the conduct of the stage was intrusted to Mr. COLMAN, and the house opened on the 14th day of September with the comedy of *The Rehearsal*, and a Prologue written by PAUL WHITEHEAD, and spoken by Mr. POWELL.

Mr.



Mr. FOOTE, who, after he had obtained the patent of the Theatre-Royal in the Haymarket, conducted the affairs of his house with considerable success, and annually acquired a large income as proprietor and manager, was induced to transfer his theatre to Mr. COLMAN, in consideration of an annuity, and some particular advantages as a performer. The reasons which prompted him to take this step, were supposed to have arisen from an infamous prosecution which had been maliciously (as it was generally believed) instituted against him. The event of his trial freed him from the charge ; but the vexation of mind which it occasioned so much injured his health, that it probably contributed to shorten his life. He died the 21st day of October, 1777.

Notwithstanding Mr. GARRICK had quitted the theatre as manager and performer, he did not entirely relinquish his attention to the stage ; he continued to assist some authors and actors, and promoted the advantage of the new patentees occasionally with his advice and assistance. The loss of a man who had taken so considerable a part in the dramatic line for such a number of years, cannot  
but

but be esteemed as an epocha in the annals of the stage. He died on the 20th January, 1779; and went to the grave with the universal admiration of the public at large, and with the particular concern of his numerous friends and connections.

From this period to the present time, the history of our Theatres admits of no occurrences that can induce us to lengthen this short sketch. We shall therefore conclude with observing, that the old Theatre of Drury-Lane, being shut up, in order to be taken down and re-built, the Company was removed to the new Opera House, in the Hay-Market, where they met with tolerable success, though at advanced prices, which at first met with some opposition from the public.

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Since the above was written, stage history has to record one event of moment; the erection of the new THEATRE in Drury-Lane by Mr. HOLLAND. Perhaps there may be no cause for hesitation, when we pronounce this the most beautiful structure we have seen, devoted to the public amusement. Whether it be well adapted to the purposes of playing,  
is

is a consideration of a different kind. If the perfections of acting be the flexibility of expression and the nicety of articulation, the varieties of tone, and the diversity of gesture, the perfection of a Theatre must be, that all those qualities are accurately felt and perceived by the whole of the audience.

A Theatre for the perfect enjoyment of plays, with senses like ours, must be necessarily small. Extend your houses, and you must change your entertainments. You will give SPECTACLE a larger field and MUSIC an ampler swell; but the curious touches of the Dramatist and the Actor will be tossed about in vacuity, and defrauded of their general effect. Who can bear to lose the magic of SIDDONS's eye, or the discrimination of KEMBLE's speaking? What a vacuum for the eye to traverse, that cannot catch any thing less distorted than the gesticulation of a DELPINI!

Nor is this the only grievance. Two LARGE THEATRES, it is thought, may be supported by the town. This is not the truth. What innumerable tricks, what paltry delusions are Managers compelled to fly to, that  
they

they may catch the people? How many times has one theatre been *new*, as if the food of a rational public was gilding and painting, and the sister Queens of the stage were dethroned by the Carver and the Painter.

For Authors, the grievance is infinite, and the progress of the drama is checked: the former are forced upon unnatural exhibitions, and the town is defrauded of proper amusement. If we had several small theatres, the field of competition would be open to genius, the stages would contend by sense and fine acting, and the public of every district in the metropolis be amused, with the convenience of vicinity—they would go frequently, when they should not have to *go far*.

Let what has here been said be thoroughly examined, and how can exclusive patents be justified, and enormous theatres be defended? The old, or GARRICK'S theatre, was, in our idea, the most perfect model to be followed by taste.

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THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

THE SECOND VOLUME

CONTAINING

THE HISTORY OF THE

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THE SECOND VOLUME

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THE HISTORY OF THE

## COMPARATIVE ACTING.

WE have been solicited by a friend, for whose opinion we have the greatest respect, to add some conjectures, for assertions they cannot be, as to the nature of acting through the different periods of the drama. Tradition can lend us but little aid, and the surest clew will be the *composition* of our plays.

The language, that is variously inflected and modulated in its pauses, will be freely and naturally pronounced. That which has no variety of pause will be declaimed, rather than spoken, with a turgid monotony; and this accompanied by an action suitably extravagant.

SHAKESPEAR, the father of our drama, has been distinctly the preceptor of our actors; the instructions in the play of *Hamlet* are too well known to be here repeated; they inculcate gentleness and suavity, the strict correspondence of the action to the word.

This

This, in the second Dramatic Period, the reign of CHARLES II. was also so far adhered to: they suited the *action* to the *word*; but both were extravagant. A notion of heroic poesy made the writers fabricate plays somewhere between Epic and Romantic manners; their Lovers were all Heroes, and their Heroes were Madmen. The Actor then strutted, and bellowed, in a tone as far from the manner of life as the language he recited.

The third dramatic period demolished the pomposity, but retained the structure of versification; it was less boisterous, but it was still unnatural. All was now *harmonious*, and passion slept to the dying falls of the most mellifluous modulations. Acting was now *toning*.

The FOURTH, or the age of GARRICK, as it restored SHAKESPEAR, so it brought back nature and variety. The stage, now just raised in the serious drama, a very little by diction, as Blank Verse is preserved, gives a faithful transcript from nature, and although sound and decoration threaten to subvert the manly modes of the drama, it is likely that while we have plays, they will be naturally performed.

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## MODERN COMEDY.

WE have already treated of the composition of Tragedy, and a few thoughts, which offer upon the state of our Comedy, may not be unacceptable to our readers. At the middle of the present century, Comedy seemed to be hastening in the steps of the French Authors, and the native humour and various character of this country were discarded for the works of men, too dull for levity, and too weak for observation; with whom state moral and nauseous sensibility were the supplements for wit, for character, and invention.

The laughing Muse now seemed to have invaded her sister's province; her dress, indeed, was not so stiff; but her favourite objects were scenes of domestic agony; and she drew tears by a train of expedients, which were invariably ready, and were always used.

If



If she permitted us to laugh, it was in the subordinate situations of Valets and Chambermaids; the higher orders, born only for misery, were distracted by jealousy, persecuted by prejudice, and tortured by mistake, or melted into the delicious woe of unbounded and unexpected generosity.

GOLDSMITH had sufficient genius to adventure, by two admirable Comedies, to stem this tide of insipidity and dulness. He restored the Comic Muse to her true province. He taught her to catch the strong humour of various conditions of life, and be indifferent as to the rank from which truth of nature and manners could be obtained. Politeness shuddered at his vulgarity, and blessed herself from catchpoles and their followers, while an execution awaited at home her return from the mirror of Society. Such was the *false delicacy* of a fastidious refinement.

Some efforts were made to blend the species—for it could not fail to be remarked, that the lighter anxieties sufficiently embittered life, to demand the correction of the Stage; although Tragedy continued to deem the excesses of passion, the only adequate subjects

subjects for her strong and solemn pencil. It is hard, indeed, to be shackled in our course through nature by names, and yet the two terms Tragedy and Comedy have abridged our studies and narrowed our amusement. Let the present age write, and demand plays, which may be just resemblances of civil life, and leave to the pedant, the idle endeavour of classification. Shall not genius enlarge the limits of art? If SOPHOCLES had not extended the scope of his predecessors, the *Philætes* might never have excited the admiration of the world.

We fell into this train of thought, by reflecting on the fluctuation in our taste, which the present year has witnessed. It could not be, but writers of lively imagination should struggle to recall the public to diversion they seemed to disdain.

SHERIDAN did this by artful situation, well balanced character, and the most brilliant wit: some, not so happily gifted, pursued the same object by ingenious surprise, and quick succession of business, quaint and unlooked for equivoque, and humour equally broad with that usually assigned only to Farce. Their success was what might be expected. The  
judgment

judgment revolted, and the heart was lightened; the people crowded to see what they affected to despise. It was believed too easy for excellence, and but slender praise followed the Author, whose fertility of humour preserved the Stage from being a Chapel of Ease to St. Paul's, Covent Garden.

In so capricious a condition, they who "must please to live" vary their provocatives, and their opiates, as sensibility slumbers, or extravagance raves. Comedy has, therefore, no otherways a fixed character, than as prominent success produces its herd of imitators; and *savage*, because injured, *worth* may one day be the rage, while unthinking LIBERTINISM, not wholly depraved, may be the fashion of the morrow. But sentiment is found, the humour, let it be remembered, is always to be sought.

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SECRET HISTORY  
OF THE  
GREEN-ROOM.

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*MR. JOHN PHILLIP KEMBLE.*

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DRURY-LANE.

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FALSE ambition seems to be one of the great faults and misfortunes of Human Nature. We generally discover the most anxious solicitude to appear to be in the world what we are not; and although the delusion is eventually detected, the infatuation continues without abatement. That kind of merit, for which Mr. KEMBLE is certainly eminent, he appears to value much below another, to which he has little claim or pretension. The first time he played at Drury-Lane Theatre,

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there appeared in the public papers a laboured biographical account of himself, which carried strong marks of being the production of his own pen. He is there represented as a man of great literary genius, which he certainly is not; and nothing is said of him as a good Actor, which he certainly is: yet his pen, we believe, has brought him nothing—his abilities as an Actor, every thing. Nothing is here meant to be insinuated against his acquaintance with Letters, or his taste in Criticism; to apply the test, and to compose the matter that will abide it, are often separated provinces in Literature. The Author of that account (whoever he be) has also suffered several omissions, some of them, doubtless, from lapse of memory.

Mr. JOHN PHILLIP KEMBLE is brother to Mrs. SIDDONS, and the eldest son of Mr. ROGER KEMBLE, of whom mention shall be made in our account of that lady.

It was the wish of his father, that none of his children should appear on the Stage, and he procured employments for them all. Had not all-powerful Nature prevailed, the following

lowing was the *destination* of the House of KEMBLE.

Mrs. SIDDONS was a Lady's Maid——Miss E. KEMBLE (now Mrs. WHITLOCK) apprentice to a Mantua-Maker in Leominster——Miss F. KEMBLE (now Mrs. TWISS) apprentice to a Milliner in Worcester——Mr. S. KEMBLE, apprentice to a Chymist in Coventry——and the subject of this *Biography* was intended for a Catholic Priest.

Mr. KEMBLE was placed, at a very early age, in the Roman Catholic Academy in Staffordshire ; from whence he was sent by his father to the English College, in the University of Douay, in order to his being qualified for the Romish Church. He was there noted for the excellence of his memory, and much admired for his mode of delivery. At Douay he endured a strict regimen and tedious exhortation, not without advantages such as have clung to him. The Divinity Lecturer was a man of learning rarely equalled, and of pains that were indefatigable :—his heart was so occupied with his subject, that night has stolen unperceived upon the daily exposition, and sleep relieved the majority from

their pious persecutor. KEMBLE now never speaks of him without the reverence of a Scholar and the affection of a Son.

The World of Letters is indebted to this Divine for a Martyrology very voluminous and but little known, which evinces an extent of reading wider than that even of BAYLE, and procures for the Author the praise of the elegant GIBBON.

KEMBLE relates that his Master had one defect that was venial. His delight to instruct those with whom he sat down, rendered him insensible to personal care, and he continued to drink what was before him, unconscious of its effect or quantity, till all consciousness was flown.

The Latin Verse of KEMBLE procured him some premiums, such as youth are proud to obtain; but, probably disgusted with the monotonous calm of a Collegelife, he returned to England before he was twenty. That he had applied himself diligently, there can be no doubt, for he overpassed the limits of the usual course of tuition, and acquired the French language correctly, which, though now it is, was not then taught at Douay.

He

He landed in Bristol, and walked to Gloucester, where he learned intelligence of his father's Company performing then at Brecknock, and to that town he immediately bent his course. On his arrival he was greatly distressed, not only for cash, but apparel; yet his father was so irritated at his return, that he refused him all relief, and the poor Strollers, among whose virtues Charity ranks first, compassionating his situation, subscribed each a small sum for his assistance, to which Mr. R. KEMBLE, his father, with some reluctance, added a guinea.

From Brecknock he returned into Gloucestershire; where joining CHAMBERLAIN and CRUMP's Company, he made his *debut* on the Stage, in a small town near Cheltenham: but whether from his father's inhumanity, or the poverty he experienced as an Actor, he grew extremely indolent, and was more remarkable for tippling in petty Ale-houses, than for emulation to excel in his profession. The want of money often involved him in ludicrous, and lamentable difficulties, and as we know he now relates some of them with great good-humour himself, we presume he



will not be offended at seeing the following here.

Being in arrears the immense sum of fifteen pence to his laundress in Tewksbury, she refused to deliver his linen until the bill was paid; and our Hero, who was to personate *Ventidius*, in *All for Love*, in the evening, found it impossible to borrow more than one ruffle in the whole Company; that one, however, he put upon his right hand, and wrapping his left in his Roman cloak, he went through the first act with great *eclat*; but apprehensive that the Audience might think he could only use one hand, he changed the ruffle in every scene, and acquitted himself greatly to the satisfaction of the spectators.

The same dearth of money still attending him in a small town in Staffordshire, where he was importuned by his landlady for the rent of his apartments, and where the sad prospect of the Theatrical campaign gave little hopes of discharging it——while ruminating in his bed on the means of procuring a dinner, he, by the thinness of the floor, heard a Physician prescribing to his landlord,

landlord, who lay very ill in the room below him, and to whom quietness was particularly recommended.——Mr. KEMBLE instantly went out, and borrowed a top, with which he returned, and began to spin it with great violence in his apartment.——The hostess called on him repeatedly to desist; but he took no notice of her entreaties, until she came up stairs and explained the necessity for silence, as the Doctor had ordered it. Mr. KEMBLE observed that *his Doctor* had likewise prescribed that exercise for the rheumatism and as his health was as precious as that of her husband, he could not decline his amusement: at this time he made the top bounce against the chairs, and caused the Dame to insist that he would either give over or leave the house. “What!” rejoined our Hero—“leave your house, when I am so much in your debt? I cannot think of it:”——and again he made his wooden plaything hop along the room, until the landlady was worked into such a passion, that she was happy to get him off, by forgiving him the whole sum.

In this sort of poverty and indolence he continued several years, but notwithstanding his negligence, he was looked on as a promising Actor. In the hope of obtaining more eligible profits, he joined with Mr. CARLTON (now WATSON, Manager of the Theatre-Royal, Cheltenham) to give a Miscellaneous Entertainment, consisting of *Lectures, Slight of Hand Tricks, &c.* The first was delivered by KEMBLE, and the second was performed by CARLTON. Our Hero in this new capacity displayed his eloquence and education to great advantage, although his emoluments were very far below what he had expected.

The two Adventurers agreed very well, although their tempers were perfectly opposite. Mr. KEMBLE was grave, sedate, and moral; while CARLTON was gay, mixed much in various company, and partook of every frolic;—but his levity put a period to their partnership. They prevailed with a Carpenter in Tewksbury to fix up seats for their Exhibition; and while our Hero was rehearsing a fine *Oration*, the Creator of Chips caught his comrade at such *tricks* with his wife, as put  
him

him in a violent rage, and raising a mob around our STEVENS and BRESLAW, they were forced to make a precipitate retreat out of the town, without a penny in their pockets, and leaving their little property behind them.

They directed their disconsolate steps towards Gloucester; and feeling a strong inclination to eat, they entered an orchard, and sitting down on the grass, they there made as hearty a meal as they could upon Apples and Pears. Here our Hero began to remonstrate and moralize with his companion, who, smiling at his sadness, told him to follow, and he would provide an excellent dinner. Accordingly, when they arrived in Gloucester, CARLTON went into a principal Inn, and with an easy assurance peculiar to his country, seated himself and our Hero at the table with the family, where they devoured a whole goose between them; as to payment, he had known the host in his former peregrinations, and pleased him better now by shewing a few *tricks*, and telling some whimsical stories, than by paying the expence of their repast.



In Gloucester Mr. KEMBLE obtained credit for a new suit of cloaths, and for the first time since his arrival from Douay, he appeared genteelly dressed. Sick of his *Lecturing Scheme*, he went to Worcester, and joined an *itinerant* Company, but he had not been long there before the Taylor arrested him. His sister, Mrs. SIDDONS, relieved him from prison, and introduced him to Mr. YOUNGER'S Corps, where she then was. But the genius of KEMBLE was not undiscerned: Mr. CRADDOCK, so well known in the Critical and Dramatic world, distinguished him amidst all his embarrassments, and mentioned him favourably to the Bishop of Gloucester, WARBURTON.

That great man, who is admirable in spite of paradox, thought the recitation of KEMBLE excellent, and assured him of final success: the young Actor declaimed in his presence the principal speeches of *Hamlet*, and the refining subtlety of the Bishop was gratified by a disposition congenial. He made him dine at Gloucester Palace, and seeing the young son of the Buskin make rather too  
free

free with his Ale, he gave him the check of wisdom in the brevity of an adage :

“ Young man, they who *drink Ale think Ale.*”

From this period he gradually improved in his profession, and reformed his bad habits ; and about this time he produced a Tragedy, called *Belisarius*, and *The Palace of Misery*, a Poem.

His growing fame introduced him to the York Company, where his success was still more flattering. Here, too, he produced some literary pieces that did him some credit with the inhabitants of that city.

These he published there in a thin 12mo volume : the best of them was a Soliloquy of HELEN, apostrophising the miseries she had brought upon the Grecians on the night when Troy lay smoking in the ashes to which a husband's vengeance had reduced her, for sheltering an adulteress.

A young Lady of family and fortune, who resided near York, became deeply in love with him. They had an interview ; but the menaces of her brother made our Hero rather

ther tamely relinquish the certain prospect of marrying her.

Mr. WILKINSON having been soon after appointed Manager of the Edinburgh Theatre, took KEMBLE with him, where he was well received, and besides delivered a *Lecture on Oratory*, which gained him some reputation as a man of letters. In 1782, he was engaged by DALY, to perform in Smock-Alley, where he greatly succeeded, particularly in the *Count of Narbonne*, a Tragedy written by JEPHSON, which had a prodigious run.

The renown of Mrs. SIDDONS now excited a general curiosity in London to see her relations; and the Managers, from this idea, engaged Mr. KEMBLE for Drury-Lane.

He shewed his judgment by chusing *Hamlet* for his first appearance, which undoubtedly is one of his greatest characters. The calm philosophising spirit of *Hamlet*—his sententious morality; nay, even the personal indices of form and feature, all accorded well with the Actor.

His performances excited a dust among the Critics, that completely blinded Common Sense. Mr. KEMBLE had never seen GARRICK,

RICK, nor indeed any Actor who was worth copying. The old Stagers vehemently censured the *innovations* of a young man, who could not know them to be so. All that preceded him he had no knowledge of, he was to perform from himself with such conception as he caught from his Author, frequently perhaps repressed or thwarted by a sense that, what he knew ought to be done, he had not the powers to do.

Every minute cavil of criticism was brought forth to annoy his novelties of action or recitation, and the Newspapers turned forth columns of debate upon the stress on a pronoun, and the preference of an adjective to its noun, for the support of peculiar emphasis.

He had a figure well suited to display all the graces of picturesque attitude, and in the start, when the Ghost first enters, the position of KEMBLE excited wonderful attention. SLINGSBY went to see him, and remarked, that "he would mar all in recovering his erect posture:" but when he saw him slowly rise from the painful bearance upon the right leg, and turn with the utmost ease to follow the Ghost, he exclaimed in terms of  
the



the greatest rapture, such as only a DANCER may know the propriety of.

A few years ago, Mr. KEMBLE produced a Farce, called *The Projects*, which was performed at Drury-Lane, and died the first night. Since he cannot succeed as an Author himself, he reforms the Works of those who have; but none of his altered Plays have been cordially received, if we except *Love in many Masks*, brought forward in the season of 1790.

In 1787, he married Mrs. BRERETON, although it was said that the daughter of a Noble Lord, once high in Office, was strongly attached to him, and that the father bought off the match with three thousand pounds. It is certain that Mrs. SIDDONS was highly offended at the alliance; perhaps she looked with anxious hope to a consanguinity with the noble House of G———D.

On the secession of Mr. KING, at the commencement of the season 1788, Mr. KEMBLE was appointed Stage-Manager; an office which he has exercised with much propriety; indeed the Company has never been so well disciplined in our remembrance.— This has, to his praise, been effected without rigorous

rigorous measures. He has had no occasion to levy, we believe, a single fine.

We come to consider the character of this Gentleman's acting. Every thing he utters carries the weight which only clear perception can communicate to language. He declaims with superior effect, because he thinks with more subtlety than others. He has fortunately a countenance so marking and original, that no vacancy for a moment destroys

“ The reason's mintage,

“ Character'd in his face.”

Yet there are who draw even from this excellence occasion of complaint—he cannot unbend to levity, he cannot counterfeit folly; it is true he cannot—precision governs all his faculties: the child of discipline, his mind and his person are alike bound to manly steadiness. We need now hardly specify the character he performs with the greatest justness. He acts from his habitual feelings, and needs something consonant with his modes of thought. Of his performances, *Coriolanus* is certainly the most finished. His person is Roman—and the expression of high Patrician pride in every movement of the muscles  
and

and glance of the eye, is superior to any effort of the Stage. His knowledge of *costume* here helps the delusion wonderfully---the air of the whole figure is so completely correct, that the pleasure rises into astonishment; affects us like a resuscitation of the Victor of *Corioli* himself.

KEMBLE is the only Actor in our time who has worn the exact sandal, which leaves the toes at liberty; and the baring of his neck, and curling the short black hair round his head in the manner of an antique bust, strike at once with propriety and novelty. —*Coriolanus* has extraordinary strength as well as spirit. KEMBLE expresses this by taking up his boy at arm's length, and, grasping him with apparent ease, holds him so while he invokes valour upon his head.

But all this is the mechanism of the part, the mind he throws into it cannot be described. The progressive marks of his contempt, the rising indignation of his scorn, and the vindictive tempest of it which he hurls at the plebeian insulters, when, with collective force, he thunders out,

“ I banish *You,*”

must

must be seen and heard to be conceived. It is, take it altogether, a Dramatic Wonder!

But, indeed, SHAKESPEARE is the Author for whom KEMBLE seems born:—he performs his *Hamlet*, *Lear*, *Macbeth*, *John*, *Henry V.* and *Othello*, in a stile of originality and excellence certainly superior to all competition. Perhaps the following lines may with compression that is valuable clearly characterize the powers of KEMBLE.

POETICAL CHARACTER.

LO, KEMBLE—he who builds his just pretence  
Upon the surest base—*superior SENSE*!  
Who, though by Nature's beauty-giving hand,  
Adorn'd with all that can the heart command,  
The noblest form, and most expressive *face*,  
A tablet for the working mind to trace  
Her wild emotions, with such certain stroke,  
As images the thought before 'tis spoke:  
Born but to shake the scene with *tragic rage*,  
KEMBLE should still abjure the *comic page*,  
His tone no sprightliness can ever give,  
His form no flexile flippancy receive,  
His features give to vapid jests the lie,  
They do but touch his forehead and they die.  
No laughing humour ever deigns to play,  
Scar'd by the frown of Tragedy away.

Who



Who thund'ring o'er the animated Stage,  
E'er roll'd the menace of *Patrician* rage  
Like *KEMBLE*? See his noble-minded *MOORE*  
Stung, like the madd'ning generous Lion roar,  
Swoln with the venom'd asp's deadly bite,  
The tortur'd victim of infernal spite.  
Who to the melancholy moral *DANE*  
Can lend the throbbings of the filial vein,  
The blank amaze, the horror of the eyes,  
When at the dead of night his father's manes rise?  
Who is so fit to lesson, how to play,  
As him, who, never from the text astray,  
Presents the very Character to view,  
The *living* form that his great Author drew.  
Be it still more his praise that he subdu'd  
The malice that his Genius once pursu'd.  
Foe to prescriptive mimicry, he dar'd  
The aping tribe, and all their folly bar'd:  
Still from himself his rip'ning merit grew,  
And Envy sicken'd at a manner new;  
Superior to the influence of a name,  
He scorn'd to lean on *ROSCRUS* ev'n for fame;  
Listen'd the lore from the dead monarch's throne;  
But, never having seen him, kept his *own*.

Miss

*MISS FARREN.*

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*DRURY-LANE.*

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WHEN an affectation of Nobility characterises persons of humble birth, the natural pride of mankind disposes them to ridicule such pretensions. To Miss FARREN, a narrative of her life must, under the impression of this idea, prove extremely disagreeable. The subject shall be treated without asperity; but a statement of facts is necessary to acquit us of the imputation of partiality.

This Lady's father was a Surgeon in Cork. An early fondness for the Drama induced him to quit that city, and commence an Actor in an itinerant Company in England; and during a campaign at Tewksbury, he married Mrs. FARREN, at whose house he lodged,

lodged, and who then kept a shop for the sale of haberdashery. Mrs. FARREN was born at Liverpool. After their union, it was natural to suppose, they both went on the Stage; but Mrs. FARREN was more remarkable for her *prolification*, than for any display of dramatic talents. She produced her husband three daughters and a son, when he died, in circumstances of extreme indigence.

Left without friends, and even without abilities to procure a comfortable subsistence for a numerous family, Mrs. FARREN struggled with great fortitude; and though she experienced the most poignant poverty, yet she fulfilled the duties of a mother with the utmost tenderness. As her situation in the *Corps* to which she belonged, was very inferior, so were her profits; and whenever her children were capable, she put them on the Stage, that their exertions might contribute a small pittance to the general stock.

Her eldest daughter KITTY first cheered her hopes, by displaying great vivacity and sprightliness in the parts of *Girls* and *Chambermaids*: while BETSEY (the subject of these Memoirs) was much caressed, in personat ng

King

*King Edward the Fifth*, in *Richard the Third*, and similar parts; at the same time, she discovered a very agreeable voice; but their indigence was still exceedingly depressing.

From this state of misery Mrs. FARREN endeavoured to emancipate herself and children, by applying to Mr. WHITELY, a celebrated Manager then at Chester. This Gentleman's Company was full; but he readily recommended them to Mr. YOUNGER of Liverpool; and from the report which had reached him of KITTY FARREN's merit, he engaged the family.

MISS BETSEY FARREN, at the age of fifteen, made her debut at Liverpool in *Rosetta*, in *Love in a Village*; but such was the poverty of her wardrobe, that the ladies in the Company, it is remembered, were obliged to subscribe each a proportion of apparel, before she could be properly equipped. So much may great merit and superior talents be depressed by poverty! She next performed *Lady Townly*, and pleased Mr. YOUNGER so well, that he procured credit with his tradesmen for what cloaths any of the family might stand in need of.

Mr.



Mr. YOUNGER, not content with this, besides advancing her salary, took every step to promote the interest of our Heroine.

Miss FARREN continued a great favourite with the people in Liverpool, and the Manager had her interest so much at heart, that he obtained an engagement for her with Mr. COLMAN; and she made her first appearance at the Hay-Market Theatre in the Summer of 1777, the same season with the late Mr. HENDERSON. Here she relinquished all claim to salary, from the consideration of having her choice of parts, and acquired the reputation she now so justly retains, of a first-rate Actress.

After succeeding so well at the Hay-market, she was engaged at Covent-Garden Theatre, where she performed Tragedy with the late Mr. DIGGES, and in a short time afterwards became a member of Old Drury, through the interest of her friend YOUNGER, who was at the time Stage-Manager at that Theatre.

Here she held the rank of first Tragic Actress, and represented *Juliet*, the *Fair Circassian*, &c. with great and merited applause. In Comedy, she stood next to Mrs. ABING-

TON;

TON ; and when that Lady went to Covent-Garden Theatre, Miss FARREN was considered an excellent, if not an equal substitute. It is probable, however, that her own merit, though heightened by a nice and critical observance of Mrs. ABINGTON's manners, would never have raised her to the eminence she now holds, or, at least, would never have attracted so much public attention, had she not kindled a flame in the breast of the Hon. C. J. Fox.

About this time the British DEMOSTHENES paid her particular attention, and frequently dangled whole evenings behind the scenes, for the sake of her company ; but after one season's pursuit, he gave up the chase, and was succeeded by Lord DERBY, who, it is said, very much approved his resignation.

This Nobleman immediately avowed the most sincere attachment, and took every means of promoting her interest. He not only spoke to the Managers in her favour, but induced Lady DOROTHY THOMSON, and Lady CECILIA JOHNSTON, to become her patrons. This raised her importance in the  
Theatre,

Theatre; and Mr. KING, who about this time was appointed Manager, was proud to advise and advance a lady so much noticed by the fashionable world.

An elegant copy of verses was handed about town at this time, dissuading her from an attachment to Lord DERBY, as too early in life to *play* "DARBY and JOAN." Elevated to the very first circles, she now became anxious to rival those of the highest rank and fortune in every female and polite accomplishment; she applied with such indefatigable pains to improvement, that she is now justly considered as a finished pattern of female elegance and fashion.

A few years ago his Grace of RICHMOND, desirous of having private Plays performed at his house in Privy Gardens, in which Lord DERBY, Lord HENRY FITZGERALD, and the Hon. Mrs. DAMER, were to take the principal characters, Miss FARREN was appointed to preside over the Stage business, an employment of which she was fond, as introducing her to most of the Nobility in the Kingdom, and thereby giving her an importance unknown to any Theatrical Contemporary.

temporary. Miss FARREN still is honoured with the patronage of the Great.

From this period she has been caressed by a long list of fashionable ladies, a circumstance which seems to be her greatest ambition. She has a house in the vicinity of Grosvenor-Square, keeps her carriage, and mixes familiarly with the first characters of the *beau monde*.

It is certain that she has returned the favours of those who knew and relieved her early wants ; but, it is said, *with no inconsiderable share of hauteur*.

Miss FARREN has played with great *eclat* in Ireland, where she was also much noticed by the Nobility.

The love system of Lord DERBY and Miss FARREN is supposed to be perfectly *Platonic* ; and should *one event* take place, it will probably crown this favourite of the Public with the *Coronet* of a Countess.

As an Actress, Miss FARREN possesses great merit : and is, indisputably, the best representative of a Fine Lady now in the London Theatres. Her person is tall and genteel, but rather too thin ; her face is ex-



pressive and beautiful ; her voice is powerful, though mellow and feminine ; her pronunciation is perfectly articulate ; and she is, undoubtedly, the most correct speaker of our Comic Actresses. She is likewise unequalled in parts of sentimental distress, such as *Julia* in the *Rivals*, *Indiana* in the *Conscious Lovers*, *Cecilia* in the *Chapter of Accidents*, &c. &c. the first of these she still performs frequently. The extreme prudence, and exemplary conduct of her late years, entitle her to the highest eulogium. Mrs. FARREN her mother lives with her, and thus finds gratefully repaid the obligations for maternal love.

POETICAL CHARACTER.

In FARREN we behold with grace combin'd  
The Features and the Form to shew the mind:  
In ev'ry motion Fashion stands confess'd,  
Fashion by sensibility possess'd.  
Clear and correct, vivacious, and at ease,  
Skill'd even to make her very silence please;  
Attentive to give business to the scene,  
By thought that adds intelligence to mein.  
Her eye, her action, dart with lovely force,  
Sense from her mind, and passion from its source.  
O skill'd

O skill'd to pour the tenderness of soul,  
And charm by Fashion's elegant controul,  
FARREN, thy beauty sinks in my esteem  
Before the talents that have made thee beam  
A lustre seldom seen upon the Stage,  
Of Character and Skill to charm the Age.



MR. KING.

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DRURY-LANE.

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WHEN a man unites distinguished excellence in his profession with an excellence of private character, he is doubly endeared to Society ; indeed either are so powerful that they often beget an independent estimation in the world ; and good-nature or prejudice will never be wanting to defend the one, whilst the tongue of calumny is busy in bespattering the other.

No man has associated both with greater propriety than the Hero of these Memoirs. To his public character the town has long since borne uncontroverted testimony ; to his private, the very extensive circle of a genteel



acquaintance, subscribe with pleasure, which is always the result of sensible friendships.

Mr. KING comes from a very respectable family in this country, and was educated at a good Grammar School in the town of his birth. He was articled to an Attorney in London, but being captivated with the Stage, he deserted his profession, and, accompanied by SHUTER, joined a very humble Company, stationed at that time about twenty or thirty miles West of the Metropolis.

This was likewise SHUTER's first attempt, and various were the distresses and adventures they underwent in the course of a few campaigns in this service ; such as being only a sharer of four-pence halfpenny a night, and two ends of candle ; and being once under the necessity of stealing their landlord's sign, which was a loaf, he being a Baker.

His parents on this occasion, which is too common a fault, behaved incautiously. Instead of endeavouring to reclaim him from such a pursuit, by gentle methods, and a remission of the first offence, they at once abandoned him to his fortune, as if there was

was a talismanic power in the profession that marked its votaries with reprobation for life.

To one of Mr. KING's sprightly cast and sensible turn of mind, the adventures he was involved in proved serviceable. They presented to his view a number of undisguised characters which he could never otherwise have met with ; beside, they instructed him in the school of adversity; an academy, though not mentioned in the catalogue of education, which affords more practical knowledge than the united efforts of the most polished seminaries.

He obtained an engagement in Bath, where he lived with Miss BAKER, since Mrs. KING. About this time Mrs. ABINGTON, then Miss BARTON, was introduced to the same Theatre, and something more than stage affection, it was rumoured, subsisted between her and our Hero, greatly to the mortification of Miss BAKER.

His exertions were so favourably received in Bath, that the Managers of Drury-Lane were tempted to engage him at a small salary. The first character he appeared in there was the *Younger Brother* in *Comus*, a part, we

need not acquaint our Readers, in which Mr. KING could exhibit none of those sprightly powers that have since justly gained him universal approbation. From this he got into others of the same stamp; but through a piece of Stage manœuvre, which we cannot explain at this day, Mr. KING, during this engagement, never once filled a character that seemed suitable to his talents. This probably was the reason of his quitting Drury-Lane soon after, and engaging under Mr. SHERIDAN in Ireland. To that genial spot was reserved the maturation of his talents, as it was there he broke out a Comedian of the first rank, by going through almost the whole round of Comic characters, with no less applause to himself, than satisfaction to the Nobility and Gentry of that kingdom; every one was ready to do justice to such abilities; and whilst he moved in the circle of a very distinguished friendship, he was no less the delight of those genuine sons of humour, the inhabitants of the Galleries.

Mr. KING finding that country so friendly to his talents, probably would have made it his perpetual residence, had it not been for those

those theatrical wars that soon divided the metropolis, so as to occasion a general defection of the Performers; and Mr. KING foreseeing the length those divisions would run into, though highly in favour with the Public, quitted the service, and came over once more to the standard of GARRICK. The fame of his merit flew before him, and readily procured him a genteel salary; and the Manager was so sensible of having recovered such an acquisition to his Stage, that he himself gave out the first play (*The Conscious Lovers*) in which he was to appear, and particularly mentioned the part of *Tom*, by Mr. KING, from the Theatre-Royal, Dublin.

Mr. KING had been so many years in Ireland, and when in England, so narrowed in his parts, that he was quite new to the Public. Under this novelty was included excellence; for, from a few specimens which he successively gave of his Comic abilities, he transferred the good opinion of the people of Ireland to England; and the same merit, both public and private, gained him the same line of reputation: he has there-



fore been long accounted one of the best Comic Actors of his time; take him all in all, perhaps the best. But what seemed to confirm his estimation, was the part of *Lord Ogleby* in the *Clandestine Marriage*, which he executed in such a masterly stile as to crown him with the most flattering applause, and greatly assist the run of that excellent Comedy.

On the death of Mr. POWELL, which happened at Bristol, in 1769, Mr. KING purchased his share of that Theatre, which, under his management, turned out to considerable advantage, and, with his profits at Drury-Lane, afforded him a lucrative income.

The Bristol Theatre was, in a few years afterwards, purchased by Mr. PALMER, then Manager of the Bath Company, who now perform alternately a few nights in the week at each city; and Mr. KING having been successful in his Managerial capacity, was ready to embark in such a scheme again on the first opportunity. Sadler's Wells was to be disposed of, and he became a Proprietor; but after toiling several years, without  
much

much profit, he resigned his moiety into the hands of Mr. WROUGHTON.

A Comedy, which, if not the first, yet ranks inferior to none in the English language, gave Mr. KING another opportunity of displaying the transcendency of his powers, in the character of *Sir Peter Teazle*, a part which he sustains with such genuine traits of nature as cannot be excelled; and when Politics called upon our modern CONGREVE to resign the reins of Theatric Government, for the more honourable, though not equally congenial, service in the Senate, Mr. KING was appointed Manager of Drury-Lane Theatre.

Previous to this he had absented himself for a season from the service of the Public; and he now wrote an Interlude, called a *Dramatic Oglio*, for his introduction, which was received, as well as himself, with the loudest burts of approbation: indeed, he has written several pieces for the Stage, which have met with success; and, in addition to his merit as an Actor, he has proved himself a tolerable Author.

But

But amid all this prosperity—when he had realized a handsome fortune—kept his carriage, and was Manager of Drury-Lane Theatre, a passion, which had lain dormant in his breast for years, now broke in upon his tranquility, and destroyed his happiness.

When under the dominion of Mr. GARRICK, and just emerging into public favour, he discovered an insurmountable tendency to play. Our little ROSCIUS often advised him to forego so dangerous a practice, which swept off every shilling he received; but Mr. KING having lost a great deal, was always in hopes of recovering it. One evening, after borrowing a few guineas in the Theatre, he went to the gaming table, and was so astonishingly fortunate as to win upwards of two thousand pounds! Intoxicated with joy, and resolved to benefit by this kindness of dame Fortune, whom he had formerly found so fickle, when he arrived in his own house he fell upon his knees, on the first step of the stairs, and called out, "*A bible! a bible! a bible!*" His wife believed him either inebriated or mad; but TOM got the book,

book, and vowed never to touch a dice-box again.

This vow he kept for many years ; and happy had it been for him, if he never had broken it. Blessed with an ample fortune, and an extensive circle of fashionable friends, more for the sake of society than of play, he entered himself a Member of MILES'S Club, in St. James's-Street, about the year 1784 or 1785, secure, as he thought, against the allurements of the gaming table. To play a little by way of amusement is almost necessary in genteel Subscription Houses ; but Mr. KING, losing some small sums, which vexed him, ventured deeper and deeper for their recovery, until that fortune which he had been so long in saving, was almost totally dissipated.

This, too, happened in a very unfortunate moment. Doctor FORD had announced his intention of disposing of his shares in Drury-Lane Theatre, and Mr. KING had made overtures, as a purchaser, but from his late ill luck, found himself incapable of acting as he intended. Mr. SHERIDAN had offered to buy the whole of Doctor FORD'S property,



property, and Mr. KING wished to be permitted to hold a share, for which he would give good security. This Mr. SHERIDAN refused; in consequence of which Mr. KING resigned his situations of Manager and Actor at Drury-Lane, and was succeeded by Mr. KEMBLE in the former.

Finding it necessary now to apply to the Stage for pecuniary assistance, he went, about the conclusion of 1788, to Dublin, where he was received with the greatest warmth, and where his old friends bestowed the greatest panegyrics and emolument on his exertions.

During the Winter of 1789 he performed a stipulated number of nights at Covent-Garden, which turned out beneficial both to himself and Mr. HARRIS the Manager.

Since this period he has been restored to his situation at the Drury-Lane Theatre; and also occasionally strengthened the Summer House with the performance of original characters. In the Summer of 1792 he undertook at Mr. COLMAN'S the arduous and complex character of *Falstaff*: but here his warmest friends were constrained to admit, that his success was by no means equal to their  
their

their expectations. It was a correct but heavy Performance ; the Actor neither laughed himself, nor provoked laughter in other men.—He could debate with sufficient sarcasm, and effect the evanescence of honour and the progress of existence : but all that was voluptuous was lost. FALSTAFF and his *jocular*ity were condemned to the concealment of an *iron mask*.

As an Actor, his long established reputation with the town makes it almost unnecessary to subjoin any thing more to public applause. There is a pert vivacity, with a sly knowledge of the world, which he possesses both in his face and manner, that are peculiarly his own, and render him an original in these casts of parts.

As a Prologue Speaker in the Comic style he is undoubtedly unapproachable. There is a happy distinction in his ease, manner, familiarity, and acting of those dramatic exordiums, so as to render them in his possession entertainments of the first kind ; indeed, the audience are so sensible of this, that they never omit calling for them on those nights the pieces are represented, with an avidity and impatience that strongly indicate their pleasure.

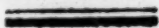
POETICAL

## POETICAL CHARACTER.

And in the Comic train see KING appear,  
To Nature constant, and to Critics dear;  
He, led by reason, with a steady gaze,  
Observes the world, and, as he sees, he plays;  
No idle whim e'er tempts his mind astray,  
More than his Author's meaning to convey;  
But with the Bard the faithful Actor moves,  
And the best comment to the Author proves.—  
The wayward testiness of ancient life,  
The froward jealousy, and peevish strife,  
How well he marks, his *Teazle* shall proclaim,  
Where Bard and Actor share a mingled fame.  
Not that in age alone his powers excel,  
The sprightly Coxcomb he displays as well;  
And with a judgment critically true,  
His native province ever keeps in view.  
How joys the bosom, when we chance to find  
Superior merit with a worthy mind!  
The trembling frame with eager transport glows,  
The ready verse with honest ardor flows.—  
Then, KING, accept this tribute of a Muse,  
Lur'd by no partial ends or sordid views;  
Who, though enamour'd of thy public art,  
With nobler ardour celebrates thy heart;  
A heart where sorrow never su'd in vain,  
And all the virtues hold unbounded reign.

MRS.

## MRS. ABINGTON.



IN developing the history of this Lady, we must differ materially from the many Memoirs already given of her in various Magazines, &c. We shall adhere strictly to the truth, of which we have the most minute information, and we must necessarily be very circumstantial, and relate trifles which otherwise might have been neglected, but that this new narration has to combat and contradict all those already published.

In the best account, a search for her *immediate* descent is avoided; yet her family is traced back to CHRISTOPHER BARTON, Esq. a man of an ancient and honourable pedigree, near Norton, in Derbyshire, who at the accession of King WILLIAM III. left four sons; one a Colonel in that King's army,  
another



another a Ranger of one of the Royal Parks, the third a Prebend of Westminster, and the fourth (the youngest) was the grandfather of our present Heroine. This genealogy we cannot controvert—but we must lament the descent, as Mrs. ABINGTON's father was a soldier in the Guards, and afterwards a cobbler in Windmill-street, near the Hay-market; and her brother watered horses for many years in Hanway-yard, Oxford-street.

These and many other particulars would have been omitted, but that we suspect the Press has been influenced, and we are anxious to do justice to the history of so eminent an Actress, to explode falsehood, and to shew how the lowest individual may in time grace the most elevated circles.

Her father's earnings were too small to enable him to bestow any education on his children, or even to provide them bread; and FANNY BARTON, our present subject, was obliged to run on errands for a livelihood, when a girl. Mr. BADDELEY can corroborate this fact. Where he was apprentice to a cook, she fell down with a laden basket,

basket, and cut her arm on a broken bottle, the mark of which still remains.

She was engaged by a French Milliner, who lived in the first floor of the house now possessed by BAYLEY and LOWE, in Cockspur-street, to run with messages. In this situation she pleased much, and being very quick of apprehension, she soon picked up a smattering of the French language; but her attachment to her old companions, in a short time superseded her duty—she neglected the business of her mistress and was discharged.

A vender of *bouquets* was the next occupation she assumed, and she was well known about St. James's Park by the title of *Nose-gay Fan*. Her amours at this time were followed by a disagreeable consequence. After her health was restored in a public hospital, she found herself unable to go out for want of apparel. SALL PARKER, who at that time kept a *convenient house* in Spring-Gardens, while on a visit to some of her Nymphs, espied our disconsolate dame, and, after enquiring her situation, promised to relieve her. She accordingly mentioned the circumstances

stances, accompanied with commiseration, to Mr. BYRON, a West-Indian of fortune, who was on the eve of taking her from public business, and who generously gave a six and thirty piece to clothe poor BARTON; and at the same time requested SALL to place her as a domestic in the house she was going to leave.

FANNY's quickness and address in handling the tea-kettle, or waiting at table, impressed Mr. BYRON with a favourable opinion of her sagacity, and on discovering that she could speak French, he recommended her to Mrs. PARKER as an excellent waiting-maid, and she was immediately appointed to that office. Her mistress being deprived by her profession of the company of reputable female friends, and denied the company of disreputable ones by Mr. BYRON, FANNY was not only made her attendant, but associate; she was elegantly dressed out to accompany SALL PARKER to Vauxhall, and other public places—and now, for the first time launched into genteel life.

Mr. BYRON's pity changed into desire, when he saw the vivacity of Miss BARTON,  
aided

aided by the artillery of dress ; and he found no difficulty in obtaining her favours. But on Mrs. PARKER's discovery of the amour, she instantly discharged her rival, fearful that her own sovereignty over the generous West-Indian might be overturned.

Miss BARTON had now seen something of the exterior of polite life, and had studied its manners. Being possessed of some fine cloaths, she resolved to reassume her former occupation, but in a higher style : she became the companion of the celebrated CHARLOTTE HAYES, now Mrs. O'KELLY, and was well known at the genteel houses about Covent Garden :—but she was more indebted to her vivacity than her beauty for pecuniary favours.

About this period, 1752, the late Mr. THEOPHILUS CIBBER, son of COLLEY CIBBER, Esq. Poet-Lauret, (a Comedian of eminence) in his days of prosperity had obtained a licence of the Lord Chamberlain to exhibit Plays for a certain number of nights at the Hay-market. To this Theatre our Heroine was invited to make her first appearance. The character she attempted was *Miranda*, in the  
*Busy*



*Busy Body*, which she executed with great spirit and propriety, remained a favourite at that Theatre during the season, and procured an engagement at the Theatre then under Mr. SIMPSON, of the Lower Rooms, in Bath.

Here she became an object of love to Mr. KING, and an object of jealousy to Miss BAKER, who then lived with that Gentleman. In the following Summer she performed at Richmond, where the late Mr. LACEY, then a principal Proprietor of Drury-Lane, addressed her with success, and in consequence of her kindnesses he engaged her for his own Theatre.

Miss BARTON now found the great want of a tolerable education, and laudably resolved to improve herself. She had been recommended to board and lodge in a respectable house, and immediately engaged a Writing and Music-Master, the last of whom, Mr. ABINGTON, insinuated himself into her affections, and secretly received favours, without the least injury to her character, until one night she lighted him down stairs, and, as the people of the house supposed, shut him out—She returned to the company of her hostess, and as she always had her bed warmed,  
the

the servant went at the usual time to do it ; —but what was her astonishment, when on running the pan full of red-hot coals in at the foot of the bed, it saluted the posteriors of Mr. ABINGTON, who leaped up with uncommon alacrity, and put on his cloaths, while the maid servant roared out murder ! thieves !---ran out of the room, and left the bed to burn, risking the safety of the house.

The landlady instantly appeared, and upbraided the detected pair with their conduct. Miss BARTON, in her defence, asserted marriage ; but that not being believed, they were obliged to leave the house late at night, and jointly find a lodging. In a few days after this, our Heroine caught the affections of a Creole, who, in three or four months expended about three thousand pounds upon her. He furnished in the most elegant manner a first and second floor in St. Martin's Lane, and presented her with jewels, and many valuable presents. His friends, however, saw his folly, and intimated it to his father in the West-Indies, who immediately dispatched a mandate for his return. Miss BARTON went with him to Portsmouth, where

where he repeatedly declared the sincerest affection for her ; gave her a bank note of 500l. and assured her that on his return, which should be within twelve months, he would make her his wife, if she acted properly in his absence. Our Heroine surpassed him in her apparent anguish at parting ;—he went on board the ship, and she returned next morning to London, and married Mr. ABINGTON, who, no doubt, threw a kind eye on her late acquired wealth.

Her devoted Creole finding the wind had changed, and that the vessel would not probably sail for two or three days, resolved to pass a few happy hours with his *enamored*, and arrived in London about twelve o'clock at night. He knocked loudly at the door. The maid-servant came to the window, and enquired what he wanted ? She was answered, that he was her master, and wanted Miss BARTON :—but what was his astonishment when he was informed, that there was no Miss BARTON in that house, as she had that day married Mr. ABINGTON, and was then in bed with her husband. With the bitterest exclamations, he insisted on seeing her.

her. She slipped on some cloaths, opened the door, and told him that it really was as the maid had informed him, but that she could go and stay all night with him nevertheless. As he really loved her, this only aggravated his torture, and after bestowing some merited epithets, he deserted her for ever.

On perceiving that there was but little prospect of advancing at Drury-Lane house as fast as an impatient desire of excelling prompted her, through the opposing interests of Miss MACKLIN and Miss PRITCHARD, (introduced at this very period, under the warmest sun-shine of theatrical family interest, to public favour) she resolved on repairing to Ireland, whither she was accompanied by her husband.

To the courteous and hospitable inhabitants of that kingdom, she needed no other credentials than the theatrical talents with which she was gifted by nature; and they being called forth by the general hand of public applause on the Dublin Stage, (the best seminary for those of London) she not only shot forward, but even out-bloomed the



fairest conceived hopes of her excelling in THALIA's department, and it became quite the fashion to name bonnets, caps, ribbons, &c. after her.

In this admired point of view, it is not to be wondered at, that, among a people, one of whose characteristics is gallantry, many of the young fashionable Nobility and Gentry paid their complimentary addresses to so attractive an object, and to which, it will hardly be doubted, she listened with an inclining air.

Whether Mr. ABINGTON winked at her conduct, or was ignorant of it, we cannot decide: being a Royal Trumpeter, he was obliged to attend the Coronation of His present Majesty, and on his return to Dublin, arriving early in the morning, he went directly to his deary, and found her in bed with Mr. NEEDHAM. This produced an open rupture; articles of separation were drawn up with all possible dispatch, nor has Mrs. ABINGTON cohabited with her husband ever since.

Mr. NEEDHAM, who was a Gentleman of family, fortune, and improved understanding,

ing, who had made the tour of Europe, and was Member of Parliament for Newry, in the County of Down, took her to live with him; and this connection was brought to bear, through an approving choice of the minds on both sides, rather than the gratification of any other wish. The pleasure arising from this intercourse became gradually so intense, that he delighted in no company so much as her's. He enjoyed a singular satisfaction in reading, explaining, and communicating every kind of cultivation to a mind he found so happily disposed to receive and profit by his instruction; and from this time Mrs. ABINGTON became attached to polite pursuits, in which, by her perseverance, she is now so accomplished.

Mr. NEEDHAM being called to England upon particular business, our Heroine embraced this opportunity of revisiting her native country; where her vanity was soon gratified by a warm invitation from GARRICK; but Mrs. PRITCHARD and Mrs. CLIVE were then possessed of those parts in which Mrs. ABINGTON had made so favourable an impression on the Dublin audience. The *Wi-*

dow *Belmour*, however, which is peculiarly adapted to her stile of acting, lay open to her, and established her in the Public's judgment as a valuable re-acquisition to the London Theatre, which favourable opinion was corroborated by her performing some other characters, such as *Araminta*, in the *School for Lovers*; *Belinda*, in *All in the Wrong*, &c.

But another occasional slackening, as well as intermission of her theatrical advancement, was Mr. NEEDHAM's very infirm state of health, whom she, from a sense of duty and affection, attended to Bath and other places, that might be thought most conducive to his recovery; but a constitutional malady, under which he had laboured from his infancy, at last getting the better of his philosophic resolution, and threatening him with the approach of that final tribute, which is to be paid at one time or other by all mortal beings, he bethought himself of leaving out of the reach of adversity, a faithful friend and companion, who had devoted herself to him. His heirs discharged,



charged, in a very honourable manner, the provision he made for her.

As soon as she recovered from her grief for such a loss, she resolved to make attaining the summit of *comic fame* the sole object of her future passion, and to that end most luckily intervened the Stage's privation of Mrs. PRITCHARD and Mrs. CLIVE, by which event she had an opportunity of appearing with *eclat* in *Estiphanian*, in *Rule a Wife and Have a Wife*; Mrs. Oakly, in the *Jealous Wife*; Maria, in the *Nonjuror*; and what may be termed her *chef d'œuvre*, *Lady Teazle*, in the *School for Scandal*. Those characters justly raised her to the pinnacle of fame as a Comic Actress.

Conversant in amours, she now resolved to separate her lovers into two different classes: the first, those whose liberality might enable her to live in splendour; and the second, those whom her humour pitched upon. For this purpose, she had various houses in town for her various admirers; her assignations with Mr. JEFFERSON, formerly of Drury-Lane, were made at a house near Tottenham-Court-road; while my Lord



SHELBURNE, now Marquis of LANSDOWN, allowed her fifty pounds per week, gave her an elegant house, the corner of Clarges-street, Piccadilly, and continued this generosity until he married. Mr. DUNDAS succeeded his Lordship as her humble servant.

Having some difference with the Managers of Drury-Lane, she in November 1782 made her first appearance at Covent-Garden, as *Lady Flutter*, in the *Discovery*. From this period, her fame has been gradually on the decline, as she advances in years, and indeed her figure does not become the sprightly girl or young lady of fashion. To force attraction, she has had recourse to many exotics; *Lucy*, in the *Beggar's Opera*, and *Scrub*, in the *Beaux Stratagem*, she has lately represented; the novelty drew many people to see her, but the attempt acknowledged her inefficacy, and lessened her estimation.

When her charms failed in their usual power, and consequently her pecuniary emoluments decreased, she still was anxious to support her usual magnificence. To their shame be it told, that many noble families admitted her on the most familiar and friendly terms.—

terms.—Fond herself of flattery, she has studied, and is an adept in bestowing it on others : her intimacy with persons of fashion induced her to dip into their vices, and by an unlucky turn of fortune, she was a few years ago deprived of her principal property at play.

Fashion seems to have elevated this lady beyond her actual merit.—The standard once of dress, the ladies employed then their critical talents and pronounced her unequalled : yet in flagrant violation of Nature and true Taste Mrs. ABINGTON dressed the bosom invariably square, and always wore a hoop. To speak of her as an Actress, she captivated not by sensibility but by smartness. She never discovered any natural feelings, and her utterance was uniformly keen, pert, and undoubting. No woman ever excelled her in confidence, and accordingly she exhibited in every toss of the head, and flirt of the fan, the signs of her self-sufficiency and persuasion of general applause.

Vain insufferably of a person never elegant, and a face vulgarly featured, the form she indulged the town with the sight of latterly

was imprisoned under the loathsome shell which the Coquet had plaistered upon the Actress.—She conditioned with the Company, that while playing she was not to be touched, and indeed the attempt would have been hazardous—a salute might have destroyed a Cupid, and an embrace have split the apparent bosom of ivory.

Of HENDERSON she had great dread. She cautioned him in *Benedick* not to be rude.—He disregarded the warning, and warmly pressing upon his *Beatrice*, as he used to say, “heard a loud crack.”—“For Heaven’s sake, what’s the matter, Madam?” said he.—“O you rude man, look what you have done,” said the lady! “Be patient,” rejoined the Comedian—“it is only a flaw in the porcelain, we will step into a China-shop, and all shall be made well.”

Mrs. ABINGTON has now left the Stage to the preferable talents of Miss FARREN, who, however, has not been yet able to attain her fashion.

The following was once thought her faithful

POETICAL

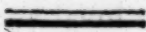
## POETICAL CHARACTER.

With all the graces sporting in her air,  
Lo! ABINGTON, THALIA's fav'rite care!  
Design'd the path of well bred life to tread,  
To Nature just, by powerful Genius led,  
With airy elegance the comic throne  
She claims, and shines with lustre all her own.  
Where Affectation's flippant arts are seen,  
Flutt'ring with studied graces o'er the mein;  
Where Art disguises Nature's nobler face,  
And Fashion's whims preside in Reason's place,  
The lively powers of ABINGTON excel,  
As she in *Fanciful* displays so well.  
In parts of polish'd humour, that require  
Ease, elegance, vivacity, and fire,  
Her high pretensions to superior fame  
The *Widow Belmour* justly may proclaim.  
In scenes where sharp sarcastic strokes appear,  
With Satire's keenest edge, she points the sneer:  
Thus when gay *Millamant*, with bant'ring vein,  
*Marwood* insults, in pity's galling strain,  
Hersneering laugh such stinging force conveys,  
That CONGREVE merits but inferior praise.  
But though she thus can charm the Critic sight  
In parts affected, sprightly, and polite;  
Yet, unconfin'd, her various skill we view  
Display'd with equal excellence in *Prue*,



Whose wild rusticity and artless youth  
She paints with all the glowing tints of truth.  
In truth, with her such different powers unite,  
Such gay variety enchants the sight,  
That Envy's self instinctively must raise  
Th' involuntary peal of honest praise.

*MR.*

*MR. MACKLIN.*

ALTHOUGH this Gentleman has now retired, yet the long time he has flourished on the Stage, the difficulties he surmounted, and his known science in the art of Acting, fully entitle him to our notice. It must not, however, be expected, that an exact account of his life can be inserted here. Prominent features can only be sketched; and a few circumstances related that are not generally known.

He was born in the northern province of Ireland, and is descended from a very respectable family, which suffered from its attachment to the unfortunate House of STUART. His father was ruined by taking an active part in favour of JAMES II. in whose service he commanded a troop of horse, of his own raising: and, after the battle of the Boyne, which

which was fought in 1690, his son, the subject of the present biographical memoir, who was then two months old, was secretly conveyed to the house of a relation, in a distant part of the country, for greater security. In the fate of JAMES was involved that of his misguided, but loyal and affectionate adherents; amongst whom one of the most conspicuous was MACKLIN's father; after whose death, his mother, a well-informed and sensible woman, placed him under the care of a Mr. NICHOLSON, a Gentleman of Scotland, who kept a reputable School in Dublin; and was thence removed to the family of a respectable Gentleman, a relation, in London, in order to be qualified for the mercantile line, for which his mother intended him, who, to render his education complete, purposed to finish it by sending him to a considerable house in Spain.

Such was his real origin, and such the plans formed for his future situation in life; from which the reader will perceive that there is no foundation for the numerous and contradictory reports that have been circulated respecting his infant and boyish state.

The

The fond cares and views of his excellent mother were, however, counteracted by his passion for the Stage; his success on which demonstrates, that he had not mistaken his forte, and that, in indulging this bias, he acted agreeably to the true impulse of Nature.

By the strength of his own natural powers and sound judgment, he was soon distinguished in the capitals of both kingdoms, as a Performer of great merit, particularly in *Shylock*, in *The Merchant of Venice*; which occasioned POPE to pronounce the well-known couplet on seeing him in that part,

“ This is the JEW,

“ That SHAKESPEARE drew.”

There is more point in this, as Mr. MACKLIN himself told the Writer, than is usually seen—Thus it is: The town had been long accustomed to the performance of a Play altered from the *Merchant of Venice*, by GRANVILLE, Lord Lansdown, and called the *Jew of Venice*, in which the principal character had been personated by a low Comedian.



Comedian. The surprise was incredible, when MACKLIN presented them with the combined force of Nature and SHAKESPEARE, and thus the Epigram has a double point.

In the year 1743, the conduct of Mr. FLEETWOOD, the Patentee of Drury-Lane, where Mr. MACKLIN was engaged, gave great offence to the whole Company. He was extremely dissipated, addicted to gaming, distressed for money, and neglected the payment of the Performers salaries. This produced many remonstrances, which were all received with great condescension by the Manager; who reproached himself, and promised that their grievances should be redressed; but he never kept his word; until at last the patience of the Company being exhausted, and their necessities growing very pressing, at the end of the Summer they concerted a plan of doing justice to themselves, and upwards of a dozen, with MACKLIN, GARRICK, Mrs. CLIVE, and Mrs. PRITCHARD, at their head, signed an agreement, obliging each to accede to no terms without including all the subscribers.

They

They were in hopes that the Lord Chamberlain would grant them permission to perform at the Opera House, but they were disappointed; and Mr. FLEETWOOD, resolving to make them suffer, engaged other Actors from the country to supply the loss. The associated seceders, now finding their scheme unsuccessful, became anxious of re-obtaining their former situations, which they did, MACKLIN excepted, against whom the Manager had a private dislike, and whom his colleagues ungenerously abandoned.

Mr. GARRICK was warmly upbraided for his apostacy by the deserted Chief; but he excused himself by observing, that so many persons could not exist without emolument, and that he was willing to allow Mr. MACKLIN part of his salary, until he might be reconciled to the Manager, or procure another situation; but this offer was rejected with contempt: and a paper war was commenced, in which the injured party had certainly the advantage. On Mr. GARRICK's first appearance, the friends of MACKLIN, who were very numerous, determined to hiss him off the Stage; but the Manager being  
aware

aware of this, hired a banditti for his support ; accordingly, when Roscius came on, nothing but off ! off ! &c. could be heard. This scene of uproar continued two nights ; but on the third, Mr. MACKLIN's party being tired, and the Public desirous of seeing GARRICK perform, the controversy was dropped.

When Mr. LACEY succeeded Mr. FLEETWOOD as Manager, MACKLIN was engaged again ; and in 1746, he produced his Tragedy of *King Henry the VII.* and the following year a Farce, called *The Suspicious Husband criticised.* These Pieces added the reputation of an Author to that of a Player.

These and other Dramatic Pieces which were favourably received, made him persevere in writing, and about 1760, he offered his excellent Farce of *Love a-la-Mode*, of which the Actors had so bad an opinion, that some of them refused parts in it.

But the Author was not discouraged, and presided at the rehearsals himself. He intended at first to have performed *Sir Calaghan O'Brallaghan*, but being unable to find a  
good

good Scotchman, he took *Sir Archy Macsarcasm*, and gave the Irishman to MOODY.

The satire on some Caledonian Gentlemen, contained in this Piece, excited great indignation in part of the natives of that country, while others laughed heartily at their folly. Some opposition was given to it, and vengeance was threatened to be taken on the Author. The noise it made excited much curiosity in GEORGE II. (who before this time had declined visiting the Theatres) to hear it read; but it was sadly bungled by an old Hanoverian Officer, who spent eleven weeks in misrepresenting the Author's meaning. The King, however, was highly satisfied at the Irishman's getting the better of his rivals.

*Love-a-la-Mode* has great merit. There is moral, plot, satire, and great strength of character contained in it; and it unquestionably is the best of MACKLIN's productions. The North Britons, who were so enraged at its first appearance, are now so pleased with it, that this Farce is one of the greatest favourites in Edinburgh; but they have not been able to reconcile their minds  
to



to *The Man of the World*, a Play since written by the same Author, but pregnant with more satire on the inhabitants of Scotland.

In 1773, after an absence of a few years from the London Stage, he returned to Covent-Garden, and announced his intention of performing *Macbeth* in an entire new manner, with great improvements in scenery and dresses. This part had long been one of the most eminent in which GARRICK appeared; and as it is well known that he was extremely jealous of rivalry, it was suspected that he secretly encouraged a party to go and embarrass MACKLIN; for on the first night, a Lady of Mr. MACKLIN's acquaintance, who was in the Two Shilling Gallery with some friends, accused SPARKS and REDDISH, belonging to Drury-Lane, of hissing; and from her report, Mr. MACKLIN likewise accused them on the Public Stage, previous to his appearing in *Macbeth* a second time, for which he was warmly applauded by the audience.

Alarmed at this, Mr. REDDISH immediately made oath before a Magistrate of his innocence, which was corroborated by the testimony

testimony of SPARKS, who acknowledged that he himself had expressed disapprobation, but that the allegations against his companion were false, and intended to deprive him of his livelihood, by incensing the Public against him. A paper war was commenced, in which Mr. GARRICK's friends took part against MACKLIN, and the oath had such weight with the town, when strongly represented by the opponents of the new *Ma beth*, that the popular opinion was quite changed, and he was driven from the Stage.

This was certainly a malignant conspiracy, nor was the Public, perhaps, ever more mistaken in any of its decisions; Mr. MACKLIN's designs were laudable; and although all his alterations were not successful, yet the majority of them are now adopted, and are confessedly judicious. However badly he might have performed the part, it cannot be supposed he would be less excellent than many who have been commended in the same character: but indeed it is perfectly evident that the opposition proceeded from the envy of his competitors. This fracas was one of the most violent ever known in a Threatre.

MACKLIN

MACKLIN recovered judgment against several of the conspirators, in the Court of King's Bench. Time, however, blew the storm by ; but he scarcely has performed any other characters since, except those of *Shylock*, *The Man of the World*, and *Sir Archy Macsarcasm*. At length, however, his memory became so bad, and he so deaf, as not properly to hear the Prompter, which obliged him to apologize to the audience in the best scenes of SHAKESPEARE'S *Jew*. His great age, (being upwards of an hundred) makes the Public look upon him with veneration and respect. He is the first Actor that ever reduced the profession to a science, and he is very much celebrated for his skill in instructing Theatrical Candidates.

MACKLIN'S ideas of acting are peculiar—he denies the necessity for attitude and start, and all the fixed glare of tragic expression : he will not allow the legs to be thrown apart in the modern way ; and the usual inflection of the Moderns in declamation he dislikes.—His utterance therefore is sonorous ; but monotonous, and wanting variety, would pall in speeches of any great length.

MURPHY,

MURPHY, his old friend, in the decline of his long life, to make it pass with all possible comfort, suggested a subscription to his Plays, which are printed by BELL, with a fine Engraving by CONDE, very like him. The Subscription has been extremely liberal.

POETICAL CHARACTER.

Candour might well the partial Muse arraign,  
Were MACKLIN left unnotic'd in her strain,  
Who on our Ancestors for sanction draws,  
To urge prescriptive title to applause,  
And, like an oak, yet unsubdu'd by age,  
Seems to stand forth the father of the Stage :  
Whate'er by ripen'd judgment can be taught,  
And from the stores of long experience brought,  
In his laborious acting we may trace  
Where stern precision shuts out ev'ry grace ;  
He seems to move, to speak, to think by rule,  
The rigid pedagogue of System's school.  
No native fire e'r rushes to his eyes,  
And passions seem by precept to arise.  
His rough exactness seldom strikes the heart,  
And all appears the cold effect of art.  
All but his *Shylock*—there to sound his praise  
Would be like adding to the solar blaze ;  
There 'mid the nobler vot'ries of the stage,  
Fame should applaud him to time's latest age.

What-



Whate'er he draws displays a master's force,  
But all his col'ring's in a stile too coarse ;  
And, though his plan may strike th' approving  
mind,  
The breast to sluggish langour is resign'd.  
Yet MACKLIN's outlines might an Actor teach  
The noblest heights of excellence to reach ;  
For sense matur'd affords a solid skill,  
And though he roughly draws, 'tis Nature still.  
In Comic parts the same harsh truth appears,  
Though to the bard he faithfully adheres ;  
Sustain'd by judgment, though he seldom fails,  
A rugged energy through all prevails ;  
Yet 'twere unjust his excellence to hide  
In the cool malice of sarcastic pride ;  
The shrewd *Sir Archy* he so well pourtrays,  
We scarce can greet him with excess of praise.  
When worth like MACKLIN's claims the critic lay  
—An orb bright beaming in declining day—  
Fain would the heart on all his merits dwell,  
With fond reluctance ev'ry blemish tell ;  
But Truth o'er Feeling throws her rigid chain,  
And irksome Duty drags the tardy strain.

Mrs.

MRS. JORDAN.

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DRURY-LANE.

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WHEN Genius raises an individual from obscurity to fame, the Public naturally become impatient to know every particular incident in the Character that has been fortunate enough to *force the Passes* to Distinction; and the most trivial anecdote affords a degree of pleasure, as tending to develop the history of Human Nature in the progress of Society. This avidity of curiosity, however, frequently defeats its ends, and gives currency to unauthenticated facts, and the most improbable fictions. There is a natural pride in Human Nature, which stimulates a wish to aggrandize what is little, and conceal what is low——The old adage, that “Truth lies at the bottom of a Well,” is in the constant experience

perience of the Biographer ; and he ever finds it a task of difficulty to invite her from the depth of her recesses. The General, the Statesman, and the Poet, who happen to be splendidly descended, proudly *challenge* examination and enquiry, while the Heroes of Mimic Life, from a frequent consciousness of obscure origin, and a certain ridicule attached to the profession of a Player, *under the rank of the very first class*, are ardently *solicitous* to throw a veil over their earlier years, and invite attention only to meridian splendour. The history of the first dawn of Genius, and the aids by which it is cherished to maturity, is made a sacrifice to human pride, and thus lost to the instruction of the world.

Mrs. JORDAN has the merit of becoming humility ;—her conduct, at least, is far removed from disgusting ostentation, so common to her professional cotemporaries ; and, as she has often been the subject of much acrimonious fallacy, we shall endeavour to relate with *fidelity* the leading circumstances of her life.

This

This Lady's mother was the daughter of a Welch dignified Clergyman; her beauty and simplicity kindled a passion in the breast of a Captain BLAND, a Gentleman of fortune, and of great personal accomplishments, who was at that time on duty in Wales.—She eloped with him to Ireland, where they were married, though both under age.

They lived many years together in great happiness, and nine children were the fruits of their affection, one of whom is the present Mrs. JORDAN. Whether Capt. BLAND had expended his fortune, or that he was tired of his wife, we cannot decide; but his father, Doctor BLAND, a *civilian* in Dublin, procured the marriage to be annulled, as being made in minority, that his son might receive the hand of a lady of great fortune, who had long been his known admirer.

The father of our young Heroine, who had by this time attained to the rank of Colonel, was no sooner exonerated from his original matrimonial contract, than he entered into another with the nymph who adored him, and whose wealth enabled him to move in a more splendid stile;—while the unfortunate



deluded lady was sent back to her place of nativity, with her little ones, and a small sum was allowed for their maintenance.

Notwithstanding the riches the Colonel acquired by this new alliance, he never enjoyed his former serenity of mind with his second wife ; and whether from a mental or bodily disorder, he died soon after.

The second Mrs. BLAND had secured her fortune ; and, on the demise of her husband, refused the smallest assistance to his children. Colonel BLAND's friends, however, with more humanity, did something for them ; but left their mother totally unprovided for ; and Miss BLAND, (the present Mrs. JORDAN) with commendable spirit, and the hope of supporting herself and parent, determined to attempt the Stage for a livelihood.

Her first appearance was in Dublin ; but fearful of drawing any odium on her family by commencing Actress, she assumed the name of Miss FRANCIS : and though her efforts were little encouraged, she entered into the spirit of the Profession :—she studied a great variety of characters, and perfected herself

self in all the accomplishments necessary to constitute a first-rate Performer.

In this situation she unfortunately attracted the notice of one of the Proprietors of the Theatre, who, perceiving he met not with that encouragement he conceived himself entitled to exact from an inferior Performer in his Company, found means to seduce her to the house of one of his dependants, where she was forcibly detained till every unfair advantage was taken of her defenceless situation. No sooner, however, was she released from so cruel and infamous a treachery, than she fled from Dublin, and accompanied by her mother, went to Leeds, where the York Company were then performing.

She immediately sent for the Manager, and solicited an engagement.

Mr. WILKINSON asked her, for what department of the Drama she conceived her talents best adapted? Whether Tragedy, genteel or low Comedy, or Opera? She answered, *to all*. WILKINSON, with a smile that indicated a want of faith in her assertion, promised her, however, an immediate trial, and hastened back to entertain the company with a description of his little fe-

male *Proteus*. Her name was inserted in the bills for *Calista*, in *The Fair Penitent*—to sing after the Play—to perform *The Virgin Unmasked*. And the better to conceal her retreat, she changed her name to Mrs. JORDAN.

The public curiosity was greatly excited, and the house crowded on the night of her appearance. Mrs. JORDAN performed *Calista* with great spirit and grace, and the audience were highly pleased with the whole of her performance. The Manager considered her as a valuable acquisition, and actually gave her a salary of 15s. per week, his highest not exceeding a guinea and half.

Hither, however, the resentment of her persecutor still followed her; and as she had quitted Dublin before the expiration of her articles, she was threatened with an arrest, unless she immediately returned. In this crisis Mrs. JORDAN experienced the humanity and benevolence of Mr. SWAN, an elderly gentleman, well known and universally respected, who, after a strict inquiry into the circumstance of her situation, being convinced her misfortune was not occasioned by her own conduct, but by the artifice of others, actually released her from the apprehensions

prehensions of a prison, by paying the sum of 250*l.* the forfeiture contained in her agreement, and ever after manifested to her the most paternal affection, and the sincerest concern for her welfare and interest.

She continued in this Company three years, gradually improving, till her rank and income were the highest at that Theatre; when Mr. SMITH, late of Drury-Lane, happening to see her at York Races, was so pleased with her abilities in Tragedy, that he obtained for her an engagement at 4*l.* per week, to play second to Mrs. SIDDONS.

She soon perceived, on her arrival in the metropolis, that her reputation in the line in which she was engaged, was likely to place her *second only*; and as she knew her talents in Comedy had given universal satisfaction, and that every new Performer in London was permitted to make choice of a part for their first appearance, she determined attempting *The Country Girl*, a part that had long lain neglected, though abounding in wit, intrigue, and humour. The peculiarity of the character, and the novelty of such a line of acting, aided by Mrs. JORDAN's inimitable

E 3                      powers,



powers, surprised the Public with new scenes of the Drama, which had been regarded with indifference, but which now appeared the legitimate offspring of the Comic Muse.

Novelty is the very soul of the Stage. The best Pieces and the best Performers pall by being too often seen; and great as Mrs. JORDAN undoubtedly is, much of her success may be attributed to the new line of acting she has introduced; for though *The Romp*, *The Country Girl*, and *Virgin Unmasked*, had been represented before, they had never been so much followed. The Managers doubled her salary; but even 8l. a week was a small sum for the money she brought the House. She remonstrated, but the Managers very fairly replied, that the various persons they engaged at large salaries, and who on trial proved useless, justified their adherence to such bargains as were likely to re-imburse them; they, however, raised her salary to 12l. per week, and granted her two Benefits in the season, at one of which, among other valuable presents, she received a purse from the Club at Brooks's.

In

In 1788 this magnet seemed to abate something of its former effect; but an excursion to Cheltenham in the succeeding Summer restored its attractive powers. An elegant and valuable medal was presented to her by the Nobility and Gentry at that delightful watering-place, as an acknowledgment of the pleasure she had afforded them. She resumed her station the following Winter in London with renovated allurements, and may be said to have fairly beat MELPOMENE out of the field.

Her astonishing success is believed to have created great uneasiness in the house of KEMBLE, who dislike the Comic Muse, from her evident antipathy to them. Every opportunity was sought of insulting THALIA, by abridging the importance of Mrs. JORDAN. She withdrew herself from the Theatre, and is said to have been offered a *carte blanche* by Mr. HARRIS. Previous to accepting it, Mrs. JORDAN, however, stated her grievance to Mr. SHERIDAN, who settled her at a salary of 30l. per week.

Mrs. JORDAN performed in the Summer of 1789 at Edinburgh, when JACKSON the

Manager attempted raising an odium on her for not performing on the nights she had promised *gratis*, and from which she was prevented by the death of her mother. His design, however, was obvious; and an Edinburgh audience will not be deprived of their favourite by the parsimony or caprice of an unpopular Manager.

Her affection for her mother, who had ever been an indulgent parent, was extremely warm, and consequently she felt the most poignant anguish at her loss. Her grief, perhaps, found some relief in the ebullitions of her Muse: for we find the following lines, written by herself, were lately published in the Edinburgh Herald; and though we will not investigate Mrs. JORDAN'S poetical talents, yet as they were exerted to perpetuate the memory of a mother, we think they deserve every indulgence.

BE ready, Reader, if thou hast a tear,  
Nor blush if Sympathy bestows it here;  
For a lost Mother hear a Daughter's moan,  
Catch the sad sounds, and learn, like her, to groan:  
Yet

Yet ev'n those groans, sad echoes all to mine,  
Must prove faint off'rings at so dear a Shrine!

If feeble these, how feebler far must be  
The tribute to be paid by Poesy :  
The bleeding heart that's whelm'd with real woe,  
Affects no flow'rs near Helicon that grow ;  
Sobs and swoll'n sighs ill suit smooth number'd lays ;  
The tear that waters Cypress, drowns the Bayes.

Hard, then, must be the task in mournful verse,  
The praise of a lost Parent to rehearse ;  
Mild suff'ring Saint, exemplary thro' life,  
A tender Mother, and a patient Wife ;  
Whose firm Fidelity no wrongs could shake,  
While curb'd resentment was forbid to speak.

Thus silent Anguish mark'd her for her own,  
And Comfort coming late, was barely known ;  
It like a shadow smil'd, and slipp'd away—  
For churlish Death refus'd to let it stay ;  
A two-fold dart he levell'd, to destroy  
At once both Mother's life, and Daugher's joy.  
Better a double summons had been giv'n,  
To wipe out Sorrow's score, and make all ev'n,  
By kindly calling both at once to Heav'n. }

D. J.

Some disputes having arisen respecting the  
age of Mrs. JORDAN, the Register was  
E 5 searched ;



searched; by which it appears, that she is now just eight and twenty. Since her success in London, she has received a considerable addition to her income by the death of a near relation of her mother, which, together with her Theatrical emoluments, amount to upwards of three thousand pounds per annum.

Whether from attachment or other motives, we cannot say, but it is well known, that she has refused many splendid offers; and more than once an honourable alliance, with a *title*. Inclination with her seems to be superior to interest, as she has formed a connection with a Gentleman, but of what nature, as it is impossible for us to ascertain, it would be improper to speak here.

Since the above was written Mrs. JORDAN has accepted proposals from the Duke of CLARENCE. It is our wish to observe perfect delicacy in treating of circumstances which, if they could be kept from public knowledge and the comment attendant, would be less offensive to strict morality.

With a minute knowledge of all the particulars relative to the separation from one Gentleman and attachment to another, we  
can

can safely say, that there was nothing of levity or indiscretion in the Lady. It appeared a step necessary to her interest; and she conditioned for her children being with her.

It was at first imagined, that the influence of Mrs. JORDAN over the character alluded to would be transient; that, faithless as the element on which he was bred, a few weeks would make him sheer off; but the little Frigate has *grappled* with a strength more sure than it was supposed she possessed. There seems indeed every appearance of her being “taken in tow for life.”

In private life she is respected and caressed by many persons of the first rank and character, who are pleased with her conversation, which is, however, rather sensible than sprightly. She has no improper pride, nor is she like some of her cotemporaries, fond of appearing a little something among the great. The brightest part of her character is, that she is kind to her relations, and generous to the needy.—And *Humanity*, says the Moralist, is not only an indication of a feeling heart, but the strongest criterion of virtue.

It

It is necessary that we should delineate the Actress, as well as the Woman. Mrs. JORDAN is an admirable Comedian in characters of the *Romp* kind.—She has obviously considered lower life with great attention; and her imitation charms by its minute faithfulness. In NELL, she pushes up her *bed* in the stile of a beggarly housewife. She wipes her mouth with her hand, and pinches up her apron with the uneasy vulgarity of the situation.

She has a flow of astonishing animal spirits, and possesses *alone* of our Actresses what the French term *naïveté*. She exhilarates you by her look, by her voice, by her action—always varied, incessantly busy, and constantly right.

We have seen her with much pleasure in characters of a sentimental cast, as *Viola* and *Matilda*, for instance. She has a voice inimitably sweet in its tone, and she wears the male habit with great effect, from the elegance of her form below the waist.

Yet Nature has certainly not intended her for the sober-suited Queen: her features cannot paint the varieties of passion---her form  
is

is not sufficiently dignified and commanding  
 ---her utterance is not so polished and free  
 from *provincialisms*, as might be demanded  
 in deliberate declamation.

She sings a few plain songs with effects  
 that confound all musical ideas; without  
 science, she distances its power; and a ballad  
 from JORDAN, unaccompanied, needs only to  
 be once heard, never to be forgotten.

She is, like SIDDONS, always perfect, and  
 ever attentive to the business of the scene.  
 Of the herd of imitators she has started, not  
 one has been supportable for a moment.

#### POETICAL CHARACTER.

To make us feel ev'n GARRICK'S loss no more,  
 And be what he and PRITCHARD were before—  
 Like them an equal share of praise to gain  
 In mirth's gay sallies, or the tragic strain—  
 This to perform at last did JORDAN come,  
 And rais'd their buried graces from the tomb.  
 When *Viola* to hopeless flames a prey,  
 Pines with her smother'd love, and fades away,  
 Each sentence moves us more from lips like those,  
 And ev'ry line with added beauty glows—

When



When wand'ring wild, to seek what climes afford  
Some certain tidings of her captive lord,  
MATILDA roams, the melancholy strain  
Wakes in each breast a gently pleasing pain:  
At that sad voice the nerves responsive beat;  
"It lend, a very echo to the seat  
"Where love is thron'd."—So soft it sounds, that  
hence

The tuneful nothings steal the charms of sense.  
Again behold the Country Girl appears  
With arch simplicity.—The Queen of Tears  
Flies far away—mirth rules the sportive night,  
And all is rapture, laughter, and delight—  
'Tis not the Actress speaks—'tis Nature all;  
No tinsel tricks the wand'ring sense recall.  
Th' illusion lasts throughout—in ev'ry tone,  
Unfetter'd Genius stamps her for his own—  
Who that had only seen her in some part,  
Where, as in *Viola*, she charms the heart,  
Where ev'ry step is elegance; and grace  
Informs each feature of that lovely face;  
Who that had seen her thus, would e'er presume  
To think those speaking eyes could still assume  
The rolling vacancy and senseless stare  
That mark the gawkiness of *Hoyden's* air?—  
Or who that only had *Matilda* seen,  
And the soft tenderness of *Richard's* Queen,

Would

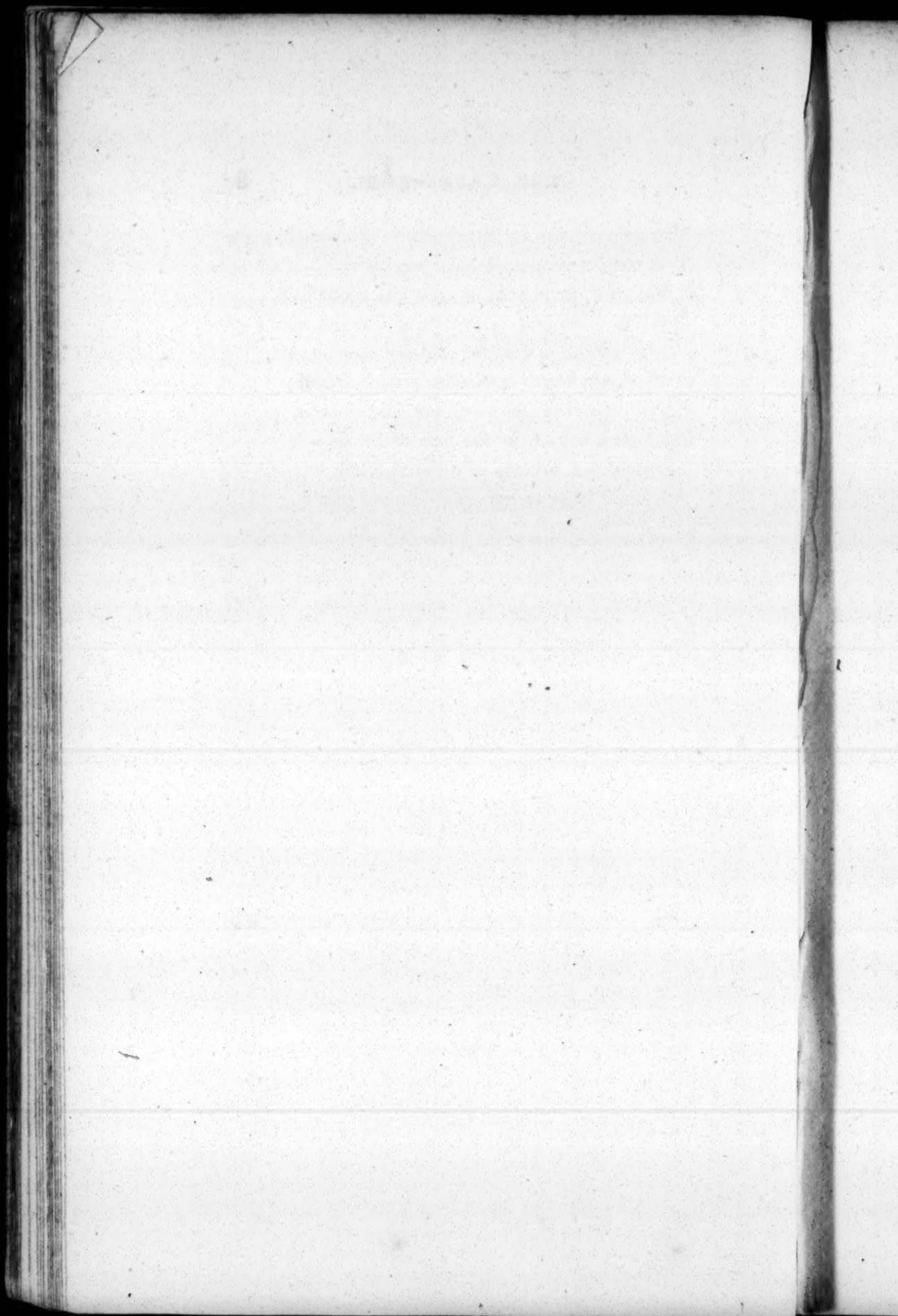
Would e'er conceive that the same form might shew  
The rakish freedom of a rattling beau?

Such are thy pow'rs, so vast and unconfin'd,  
Quick as a thought, and shifting like the wind!

May wealth and fortune all thy steps attend,  
And private worth retain the private friend;  
For (if report speaks true) that face imparts  
An honest copy from the best of hearts—  
The gen'rous feelings of a lib'ral mind,  
And solid sense to gay good humour join'd.

B

MR.



MR. JOHN PALMER,

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DRURY-LANE,

---

MADE his *entrée* on the great stage of the world in the parish of St. Luke, Old Street. His father was a Private in the Guards, and served in Germany under the Marquis of GRANBY, who recommended him as a Bill-Sticker and Door-Keeper to Drury-Lane Theatre: the latter office he filled until his death, which happened a few years ago.

His father was anxious that our Hero should enter the army; but he was so much inclined towards the Drama, that he waited upon Mr. GARRICK, and rehearsed part of *George Barnwell* and *Mercutio*, in hopes of an engagement at Drury-Lane Theatre. The little ROSCIUS said, that he had a great regard



regard for him, and could not think of encouraging his propensity, as he was not at all qualified to shine in a Theatre. As he had known him from an infant, he advised him to accept of a small appointment in the army, which had been procured through the interest of Mr. LEGRAND, then Governor to the Dukes of GLOUCESTER and CUMBERLAND ; but this he declined.

As he was now of an age when it was proper to direct his attentions to some settled pursuit in life, he turned his thoughts towards that of a *Painter*. He was some time with the master of the Print Shop in Ludgate-Hill, opposite the Old Bailey ; and at the end of a season his father had part of a Benefit, at which JACK spoke "*Bucks have at ye all,*" which was his first public introduction.—He then got a small engagement, but was discharged for ill behaviour.

He was introduced by a friend to Mr. FOOTE, at that time making preparations to open the Little Theatre in the Hay-market, with *Morning Lectures* ; who, after hearing him rehearse, observed, that his Tragedy was damned bad, but that his Comedy might  
do ;

do ; and accordingly engaged him principally to perform *Harry Scamper*, an *Oxford Scholar*, in his new Piece of the *Orators*.

The first representation of this Piece met with some disapprobation, from a very whimsical circumstance. It opens with *Harry Scamper* and *Will*, in one of the *Green Boxes* ; the former of whom declares great impatience to see his girl, *Poll Blazey*, at the *Shakespeare*. The audience never dreaming that this was part of the Entertainment, called loudly to turn those noisy fellows out of the Boxes ; but on FOOTE's coming forward and clearing up the mistake, they were most bountiful in their applause.

The judgment of FOOTE was as acute as the Stage has ever known ; it penetrated the faculties with a glance. His decision upon the merits of JOHN PALMER remains even yet correct ; for *Tragedy*, except in few instances, he has no qualifications. Where he excels in the higher Muse's train, the characters have a similarity with the Comic manner,—*Stukely* is but a graver *Surface*. But the dearth of declaimers, before KEMBLE came to Drury Lane, has often forced Mr. PALMER upon

upon business, that his good sense would naturally have wished to decline.

Mr. PALMER continued at the Summer Theatre until its close, when he made application to Mr. GARRICK for an engagement; but that Gentleman, who still persisted in opinion of the candidate's incapacity for the Sock, gave him no encouragement.

Our Hero, determined to become a Player, enlisted in a Country Company, commanded by Mr. HERBERT, and made his first appearance as *Richmond*, in *Richard III.* at Sheffield; but being seized with an illness the next day, he was obliged to return to London. Recovering his health toward the Spring, he again engaged with FOOTE, but was abruptly discharged in the middle of the season.

He passed the remainder of the Summer in a Company at Portsmouth, and was fortunate enough to procure a salary of twenty shillings per week under Mr. GARRICK, at Drury-Lane; and here his most capital character was the Officer in *Richard III.* Act II. Scene I. Next season he demanded an increase of salary, which being refused, he  
went



went to Colchester, under the management of Mr. HURST. Here his talents were thought so lightly of, that he would have been discharged but for the interposition of Mrs. WEBB, of Covent-Garden Theatre, who was then in that Company, and married to a Mr. DAY. This lady had influence enough to have him continued at the enormous salary of fifteen shillings per week—a kindness which he yet gratefully remembers.

The predictions of Mrs. DAY in his favour turned out extremely just; and advancing in reputation, he had his salary raised to a guinea per week. Mr. IVORY, the Norwich Manager, now engaged him with the increase of half a guinea, and in this city it was that his talents first burst forth with any degree of splendour.

He had not been many days in Norwich, when the Box-Keeper enquired if he had any acquaintance in town; and being answered in the negative, the Box-Keeper observed, that it was singular, that two Boxes were engaged for his Benefit, although it could not possibly take place in less than four or five months. They were taken in the names

of



of Miss BERROUGHS and Miss ———, whom he saw in a few days afterwards. The former made an impression on his heart, which induced him to see her as frequently as possible; but near four months elapsed before he could gain an opportunity of speaking to her. That opportunity, when it occurred, was not lost: subsequent interviews took place, and before the conclusion of the season our Hero married her.

This union was not the most happy in its infancy. Miss BERROUGHS's Aunt, who had named her in her Will the heiress of very considerable property, indignantly renounced her for marrying an Actor, nor ever after was reconciled; and Mr. PALMER, whose affections were rather wavering, deserted her for a woman in London, with whom he had formerly been connected. But stung with remorse, he returned to his amiable wife, who received him without the slightest reproach. The good people of Norwich, however, were so much exasperated at his conduct, that it was thought adviseable not to play there. He took his wife with him to London, where he applied to Mr. GARRICK, without effect; and

and at last resolved to attempt Lectures in the country.

STEVENS'S *Lecture upon Heads* being just published, our Hero resolved on trying his fortune in the delivery of it. He began at Hampstead and Highgate, with great *eclat*, and proceeded to St. Albans, Wooborn, Newport, Bedford, Northampton, Leicester, and Nottingham; in all of which places he received great applause and emolument. From the last mentioned town he journeyed on to Derby, where his scheme was checked by hearing that there had been a *Lecturer* there before, whose profound erudition, humorous satire, and happy delivery, were so execrable, as to procure him the salutary exercise of tossing in a blanket. Mr. PALMER, on this intelligence, was easily prevailed upon to relinquish his design.

He now joined a Strolling Company for a short time: and in the April following, he arrived in London, where he was engaged for the Hay-Market Theatre; but the accident of FOOTE'S breaking his leg prevented the Theatre from opening until Mr. BARRY, and Mrs. DANCER, now Mrs. CRAWFORD, could

could be brought from Dublin to supply the loss occasioned by the Manager's necessary absence. Mr. BARRY being to make his first appearance in *Othello*, the part of *Iago* was given to PALMER, who at rehearsal was so much intimidated by the disparity between the Irish Roscius and himself, that for a time his powers of utterance were suspended. Although Mr. BARRY encouraged him with great affability, he was obliged to pronounce at last, "*That it would not do:*" our Hero was compelled to represent *Montano* in the same Play.

In the course of the season, however, Mr. PALMER displayed more genius than it was supposed he possessed. He gained the esteem of Mr. BARRY, and profited by his instructions:—indeed he copies that Gentleman in his manners and conduct in private life. Mr. BARRY offered to engage him for the following Winter for Dublin, and through the medium of Mr. SHUTER, he was at the same time offered an engagement with Mr. BEARD, at Covent-Garden; but what pleased him most was, that GARRICK had been observed to applaud him, and desired he would call  
next



next morning in Southampton-Street. Our Hero, whose heart always was with this *immortal little man*, was punctual to the invitation, and GARRICK was pleased to compliment his abilities, and prevail upon him to relinquish all other offers for those of Drury-Lane, where he promised he should be handsomely treated.

His first appearance at this Winter house was in *Sir Harry Beagle*. His mortification was extreme when the first Saturday he went to receive his salary, and found it to be only twenty-five shillings ! He immediately waited upon Mr. GARRICK, and observed, that he expected his salary would at least have been equal to that offered by Mr. BEARD, which was three pounds per week, and was dismissed with a promise that his salary should be increased next week ; and so it was —by five shillings ! Disgusted at this treatment, he had nearly deserted the Theatre a second time, but his good genius directed the contrary, and he remained for some time as a dumb attendant on his Majesty's heels to run on and off at the sound of the trumpet,



The illness of Mr. PALMER, mentioned in CHURCHILL'S *Rosciad*, but no relation to the subject of these Memoirs, at last brought him from obscurity. The *Country Girl* had been announced for CAUTHERLY'S Benefit, and from the indisposition of the then *great* PALMER, as we will call him, for distinction's sake, a Gentleman was wanted to represent *Harcourt*. The part was offered to many, but refused at so short a notice.

In this dilemma no thought had been turned to his name-sake, who depending on memory, stepped forward and offered to play it. "To *read* it," said GARRICK; "for I am sure you cannot *study* it." PALMER still persisted, on which the Manager with a sneer gave his consent. The next morning at rehearsal, the part being read, and not played, just for the purpose of being more perfect in the evening before the audience, GARRICK exclaimed, "I said so; I knew he could not *study* it:" on which Mr. P. requested his patience, and in the evening went through it as perfectly, as if he had performed in the play an hundred times.

This

This fortunate circumstance operated so much in his favour, that Mr. GARRICK immediately articulated him for four years at two pounds per week, the first two seasons, and forty-five and fifty shillings for the two last. He was invited to the Manager's house at Hampton to rehearse parts with him, and Mrs. PALMER, in one of these visits, being accidentally introduced, Mr. GARRICK offered to engage her at twenty shillings per week, although she had never attempted the Stage, which was accepted. He likewise promised this couple his friendship, and this promise he faithfully observed.

The succeeding Spring, Mr. KING gave up his situation at Liverpool, which was given to PALMER, and for this he relinquished his Summer engagement at the Hay-Market. In Liverpool he was a great favourite, but his amorous dissipation being known, and likewise that he had ill-treated his wife, whom he had left behind in London, the whole town resolved to absent themselves from his Benefit. Alarmed at such a loss, he posted to London—prevailed upon his wife to accompany him back to Liverpool,

and colouring over the disfigured face he had given her, they walked together in a public place on the Sunday evening, which so completely refuted the report in the public opinion, that his Benefit was crowded and lucrative.

In the Winter seasons he continued progressively advancing at Drury-Lane Theatre, and in the Summers he performed sometimes at Liverpool, Dublin, and Birmingham, until he was finally engaged at the Hay-Market. Soon after Messrs. SHERIDAN, FORD, and LINLEY, became proprietors of the Winter House, an accident happened to our Hero which had nearly proved fatal. At the close of *The Grecian Daughter*, when the Heroine stabs the Tyrant, a part Mr. PALMER sustained, he received a severe blow from Mrs. BARRY, owing to the failure of the spring in the dagger. This circumstance confined him to his bed five months, during which time he was frequently amused with reading accounts of his own death in the newspapers, and great panegyrics on his theatrical abilities.

In 1785, Mr. PALMER and some friends set on foot a plan for building a Theatre  
near



near Wellclose Square, in which he supposed himself authorised to perform Plays under sanction of the Governor of the Tower, it being in that district. The Theatre was finished, and opened in the Summer of 1787, with *As You Like it*, and *Miss in Her Teens*; but the Managers of the Theatres-Royal in the west end of the Town considering this as an invasion of their property, took every step to suppress it; nor has any regular Drama been represented at it since, although other amusements of singing, dancing, &c. similar to those of Sadlers Wells House, have.

It may be remarked upon this contest, that the Patentees of the Winter Theatres arrogated a power incompatible with Freedom.—While they are permitted to crush all nascent attempts in any other quarter, they are in fact the Managers not merely for the Public, but of the public pleasures. We will suppose, for instance, that Managers should at any time venture upon mean and partial arrangements, or exorbitant demands—what have they to apprehend from public resentment? NOTHING. The people cannot, to



punish *them*, go *without* amusement; and they cannot countenance more liberal plans in another place. There are the insurmountable obstacles of wax and parchment in the way.

This contest between the three Theatres-Royal and the Royalty Theatre, as it was called, produced much invective, and a long paper war, in which our Hero was obliged to yield, though supported by many gentlemen of fortune. When he found he could not exhibit at the Royalty Theatre, he performed at Worcester, and other parts of the country; and afterwards at the Hay-market and Drury-Lane.

His own extravagance had always kept him in an involved state; and this was too good an opportunity to let slip. He therefore consented to be confined in the King's Bench for debts, giving out that they were contracted for the Royalty Theatre. He is said to have been then indebted between six and eight thousand pounds. His creditors offered to set him at liberty; and allow him five hundred pounds per annum to live on, if he would appropriate the overplus of his theatrical

atrical emoluments: this, we are told, he refused to do.

In Term time he gave a *Miscellaneous Entertainment* near Covent-Garden, and as the Circus is in the rules of the King's Bench, he performed there, and was the Manager, at twenty-seven pounds per week, where he lived in great stile with his family.

Since then, he has been restored to his former honours at DRURY, and performs now in the zenith of his reputation.

Touching the little tale of scandal so constantly circulated about the amours of this Actor, we shall not here repeat it. That there are WOMEN *distinguishedly* profligate, who have laboured to seduce a man's affections from the home they should enoble, we know. That they have at times succeeded is attributable to the weakness of human fortitude, not its discernment. The morality of the Stage is *loose*. Its Professors are objects of general admiration. The wanton glare of theatrical exhibition shews them in unreal colours, and of all the numberless intrigues it has procured them, how few have settled into durable connection!

“ They seek an *Actor*, and they find a *Man*.”

As an Actor, the praise of PALMER is generality.—Few things come amiss to him.—He has a full confidence in his powers to please, that carries him frequently through unsuitable business. His laugh is always ready, and his walk constantly imposing; he bows with an air amazingly conciliating; and uses his perpetual handkerchief with the grace of false delicacy.

He was once thought a sound declaimer, and apparently pleased himself with reciting *Cato* and *Brutus*, when he was not permitted to play---but his elocution is of a singing nature---he lengthens syllables at the close of words: indeed they seem from him to have all equal quantity. What another would call family, is in Mr. PALMER's orthoepy, *fam-mee-lee*.

His power is in Comedy. In Tragedy he has nothing but person and deportment.

He knows the Stage perfectly, and is so entire a master of his art, that with a character unstudied and perpetually needing the Prompter,

Prompter, he could bustle through it without censure. He has a neat faculty at impromptu, and can supply, when he has forgotten the text.---Once he played in a rhimed Comedy of HAYLEY, and never could get perfect.

But all those objections satisfy not beyond criticism. He is an universal favourite, and as an Actor deserves to be so. His *forte* is the sly, hypocritical, smooth dissembler; all that he can do is wrapt up in *Joseph Surface*, where he is completely at home.

POETICAL CHARACTER.

Inspir'd by Emulation's active flame,  
None have more labour'd to augment their fame  
Than PALMER—justly valu'd as a Play'r,  
For easy humour and attentive care.  
Where travel'd Fops, too nice for Nature grown,  
Are sway'd by Affectation's rules alone;  
Where the sly knave, usurping Honour's guise,  
By secret villainy attempts to rise:  
Or where the servant negligently gay,  
The airs of *ton* endeavours to display,  
PALMER, from life, the faithful portrait draws,  
And calls, unrival'd, for our warm applause.

But



But when Ambition, mounting to the skies,  
Directs to Tragedy his erring eyes,  
Points out the Hero's or the Patriot's part,  
Some wond'rous proof of SHAKESPEARE's match-  
less art,  
The wild attempt burlesques the Poet's fires,  
And wounded Nature from the scene retires-

MRS.

MRS. POPE.

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COVENT-GARDEN.

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THE Arts and Sciences may generally be compared to coy Mistresses; they must be often *cong  ed* to, solicited, and dangled after, before they grant the last indulgence. There are, however, exceptions in both cases; when the genius of the professor and the *je ne s  ai quoi* of the lover bear down the stages of progression, and in the first attack prevail over the united efforts of application, time and attention.

If we peculiarize this observation to the Stage, we find but very few Performers starting out at once into the meridian of applause. On the contrary, some of the most celebrated amongst the antient and modern Players, were obliged to time and observation for the cultivation of their talents; and indeed,

indeed, when we consider the many mechanical requisites that are necessary to assist genius in this profession, why it should be otherwise, is an object of admiration!—Some exceptions, however, have prevailed over this general rule.—GARRICK and POWELL bore their blushing honours thick about them on their first appearance. Mrs. POPE adds another exception.

Descended from a good family of the name of YOUNGE, who left her little beside her education, the Heroine of these pages had her situation in life to make at a period when most girls are occupied by no other ideas than their pleasure. Before she had time to determine on any thing, a dignified Professor of the Long Robe paid his *devoirs* to her. This Gentleman being early bred an Apothecary, and afterwards pursuing the Law, (with whose quibbles he soon became very conversant) it is not to be expected he should be a connoisseur in the mysteries of Cupid. Plutus, however, was his friend, who prevailed so feelingly with the young Lady, that on certain conditions she condescended to bless his arms. For some time,  
from

from the force of gratitude on her side, and novelty on his, this amour was supported with a tolerable grace. But short is the date of that connection where the hearts do not unite ! The natural moroseness of his temper breaking out, removed the artificial affection she was induced to shew him ; and despising a settlement so incompatible with happiness, she really dissolved a connection in which her hand, not her heart consented.

Her experience with this *coif'd* quibbler taught her the folly of combating her inclinations, and she now determined to be the carver of her own happiness. She had, in the course of her education, acquainted herself with the best English Dramatic writers. It was a style of reading she always relished so much, that she now began to think of applying it to the purposes of playing ; and procuring a letter of recommendation to Mr. GARRICK, that Gentleman was so pleased with her first essay, that he took the pains of attending her at several private rehearsals, when every trial gave fresh proofs of her abilities.

At



At the end of three months, (in the Winter of 1768) she came out in *Imogen*, in *Cymbeline*; a part, however, hazardous from the variety of its difficulties; yet so strongly was she possessed of the spirit of the Author, and so powerfully assisted by her address, and other Stage accomplishments, that she obtained universal applause. Her next attempt was in *Zingis*, a new Tragedy brought out that Winter by Mr. Dow. In this, though an inferior character, she renewed her applause with the Public; convinced them her acting was not the mere force of document, but of judgment and feeling; and, in short, was second to none but Mrs BARRY.

From these proofs Miss YOUNGE's theatrical merit was pretty well established, and she now shared most of the capital parts in Tragedy and Comedy, in all of which she acquitted herself with a judgment and spirit rarely the lot of an Actress of her standing. She was in this line of reputation, when the Managers of Smock-Alley Theatre, in Dublin, commissioned Mr. MACKLIN, who was then here, as their Recruiting Officer for that  
side

side of the water. This judicious veteran instantly laid hold of her, and accordingly made her advantageous proposals. Though she saw them entirely in this light, she had generosity enough to give a preference to her own Manager, whose usual clear-sightedness was so much blinded on this occasion, as to let her go for the difference of thirty shillings per week advance, at a time when Mrs. BARRY scarcely had a support in Tragedy.

Miss YOUNGE having thus discharged every duty to her delicacy, arrived in Dublin in 1771, and instantly made a formidable head against the Manager of Crow-street Theatre. The people of that capital, who are one of the most judicious audiences in Europe, saw her merit and rewarded it. Here she was encouraged to fathom the line of her abilities; and trying the several rounds of Comedy and Tragedy, was enabled, from experience, to weigh the force of her powers. Her engagement in Ireland being but for a season, Roscius in the mean time awoke from his dream of error, and making a virtue of necessity, he generously called her over to do justice to her abilities.

She

She attained the first rank at Drury-Lane, and remained there several years. It is worthy notice, that while Mr. GARRICK was wavering in his mind whether he should relinquish the management, a violent quarrel between Miss YOUNGE and Mrs. YATES, about a petticoat, disgusted him greatly at the Theatre, and hurried him in giving up his concerns in it. Miss YOUNGE went to Covent-Garden a year or two after.

In 1784, during a professional excursion in Ireland, she saw Mr. POPE perform at Corke, and approved so much of his powers, that she recommended him to Mr. HARRIS : and at Covent-Garden his success justified her opinion of his talents. A mutual affection arose from this circumstance, and in a season or two afterwards they were married. She was one season absent from Covent-Garden lately, but the Manager found it his interest to re-engage her.

Her person is happily suited for Tragedy, being perfectly well made ; and though not an absolute beauty, her face and address are both agreeable. Her voice she manages with great skill ; but there is a cold solemnity in  
her

her manner, particularly in Tragedy, that, although it displays her *study* as an Actress, is ill calculated to awaken the feelings of an audience.

This Actress never pleases by her Tragedy so much as her *Comedy*. The former is distinguished by good sense, and some Stage knowledge, strong feelings, and forcible action, and at times injured by querulous intonation, and a deportment too heroical.—Her solemnity is too nearly allied to that of the pulpit. She bows her head, shuts the eyes, and expands the arms, as if her mind

“ Confess’d a present deity.”

Her Comedy is excellent, with a figure inclining more to the requisites of Tragedy—for her person is tall, and her action more studied than the easy manners of *‘THALIA* seem to demand:—yet we like her *mirth* better than her *melancholy*. A few years back the versatility of her powers was more apparent than it is at present. She performed the whole entire range of Tragedy and Comedy. From *Lady Macbeth* to *Juliet*---From the *Rosalind*



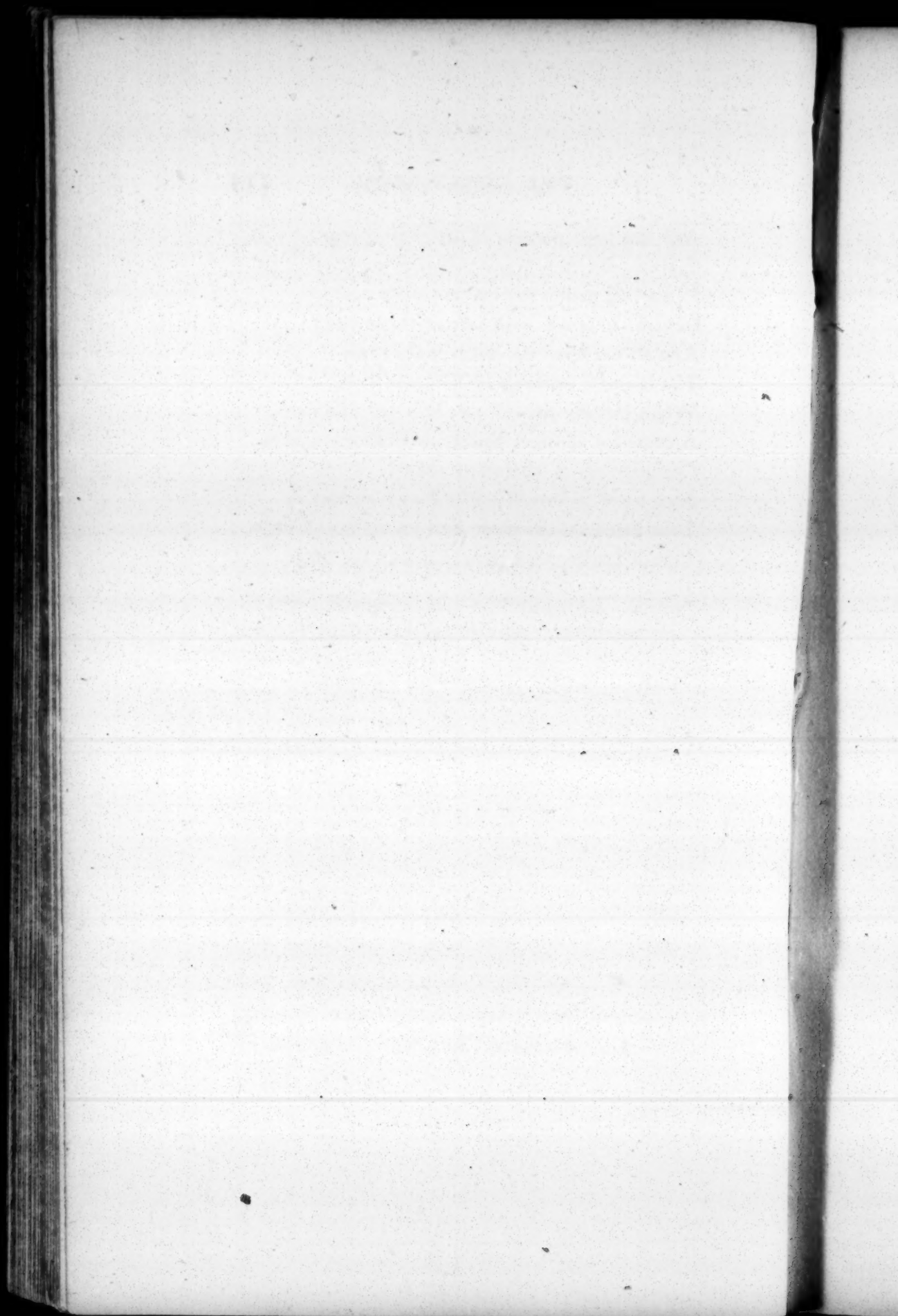
*salind* quite round to the *Chambermaids* of the modern Comedy. To do every thing well is not within the scope of human attainments; but there is no Actress within our memory near Mrs. POPE in universality.

POETICAL CHARACTER.

With various requisites the Stage to grace,  
A striking figure, and a marking face,  
A mein majestic, elegant, and free,  
See POPE to fame assert a solid plea;  
And justly claim, in these declining days  
Of scenic merit, a superior praise.  
Whate'er the nicest Critic can desire  
She shews in parts of haughtiness and fire,  
Where love appears without his gentle train,  
And joined with pride, resentment, and disdain.  
Thus in *Hermoine* her powers impart  
The noblest efforts of the mimic art;  
While various passions in her breast engage,  
Love, hatred, jealousy, despair, and rage,  
She shews them working from the proper source,  
And strikes the bosom with resistless force.  
But though in scenes of violent distress  
POPE on the heart thus forcibly can press;  
Yet, in those parts where madness tears the mind,  
No transient glimmering of her skill we find;  
And

And the bold phrenzy of the Poet's page  
Subsides in childish grief, or idiot rage.  
In melting pathos she exerts her art  
In vain, to touch with sympathy the heart ;  
And all her tend'rest efforts only shew  
The labour'd plainings of fictitious woe.  
When e'er she joins THALIA's cheerful train,  
A cause for censure, Spleen would seek in vain.  
Correctly gay in characters refin'd,  
Such force and spirit are in POPE combin'd,  
That Fame should name her, in its fairest page,  
One of the brightest gems that deck the Stage.

MR.



*MR. WROUGHTON.*

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DRURY-LANE.

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UNREMITTING perseverance generally obtains its object ; and those to whom difficulty is no discouragement, but who become emulous as they are unsuccessful, are entitled to your admiration and esteem, as they set an excellent example of what a steadiness in pursuits may accomplish. Our present Hero, with voice, face, figure, and the public opinion against him in his first attempts, has, by persistence, placed himself among the greatest favourites of the town.

Mr. WROUGHTON was bred a Surgeon, by Mr. SIMPSON, of Bath, a city remarkable for its numerous votaries of the sock and buskin---to which he had long paid his devoirs---and whenever he was emancipated  
from



from the study of curing, he tried his theatrical talents on the public Stage. He performed two or three parts with the applause always given to a young beginner, who is not absolutely disgusting; and emboldened by his propitious onset, he left Bath, determined to attempt the metropolis, where his friends, and his own abilities, he hoped, would place him in an eminent station of the Drama.

Unknown to himself, he had made a strong impression on the heart of a young Lady, a native of Biddeford, in Devonshire, but at that time a Milliner in Bath, whose passion was of so unconquerable a nature, that she followed him to London, watched his movements, and took lodgings in the same house, where an intimacy soon commenced between them; and Mr. WROUGHTON, during a violent fit of illness which seized him at this time, being attended with the utmost tenderness and constancy by his fair admirer, was filled with gratitude for her kindness; insomuch, that when his distemper was eradicated, he found his breast glow with another, which could only be

be cured by the possession of his amiable Nurse ; and having too much honour himself to wish to obtain her in another way, he married her.

His first appearance in London was as *Altamont*, in the *Fair Penitent* ; but his exertions were received with coldness, and even disapprobation. He was engaged at three pounds per week ; and his being a Gentleman procured him the sufferance of the Public, who, when accustomed to his natural defects, began to like his animation, genteel deportment, and conciliating manner ; which, with his private character, and the dearth of Tragic Actors about twelve years ago, raised him to the honour of personating many first rate characters, such as *Romeo*, *George Barnwell*, &c. and others of equal importance in Comedies.

When POPE, HOLMAN, and FARREN, were engaged by Mr. HARRIS, that Gentleman was eager to bring them forward in new parts, as he always found that variety benefitted his treasury ; and Mr. WROUGHTON, by this system, finding himself thrown on the shelf, remonstrated without effect,  
and

and relinquished his situation when his articles expired, at the conclusion of the season 1784, or 1785.

Previously to this, having purchased Mr. KING's property in Sadler's Wells, he now busied himself in no other employment than superintending the amusements of that place, until the secession of Mr. PALMER from Drury-Lane, at the beginning of the season 1787, 1788: when he was engaged in his stead, and made his *debut* at that Theatre in the character of *Douglas*, in the Tragedy of *Percy*, amid the loudest plaudits of the Public, who saluted him with a hearty welcome.

His concern in Sadler's Wells has not proved so profitable as might have been expected, if we except the season of 1790, when the taking of the *Bastile* was so ingeniously and humorously represented, as to draw crouds for several months; and during the Summer, it is said the Proprietors cleared upwards of three thousand pounds.

Mr. WROUGHTON has now engaged a Mr. LONSDALE, a Gentleman of great fancy in Pantomimes, to be Acting Manager, that he may be the better enabled to attend his  
business

business at Drury-Lane, where he has twelve pounds per week, which, with his property in Sadler's Wells, bring him in a much greater sum than he expends :—that property, we believe, he has latterly realized, and given up the concern. He enjoys great domestic happiness, and is esteemed by a genteel circle of friends.

His voice is hoarse ; his face round and inexpressive ; and he is slightly knock-knee'd : yet these defects he counterbalances by a spirited natural enunciation, an agreeable prepossessing smile, an easy appropriate deportment ; and we may justly say of him as CHURCHILL said of SHERIDAN,

“ Where he falls short, 'tis Nature's fault alone ;  
“ Where he succeeds, the merit's all his own.”

POETICAL CHARACTER.

In scenes of injur'd virtue, which require  
A bold exertion of ingenuous fire,  
With honest energy the part he feels,  
And with true pathos to the breast appeals.  
When *Buckingham*, betray'd by *Wolsey's* power,  
To shameful death, in manhood's vig'rous hour,



Without one friend to stem the ranc'rous tide,  
Falls a sad victim to prelatie pride,  
There WROUGHTON's skill excites th' applauding  
sigh,

And pity's gems illumine every eye.  
Still in his proper sphere would he remain,  
A warm protection he might justly gain.  
But if Ambition spread her fatal fire,  
And bid his mind at daring heights aspire,  
The giddy summit will his powers confound,  
And critic fury drag him to the ground.  
Lest in forbidden paths he still should roam,  
The friendly Muse thus kindly calls him home.  
The weight of *Lear* unable to sustain,  
Beneath the mighty load he sinks with pain;  
And wakes in *Jaffier* a regret more keen,  
That BARRY's powers no more shall deck the scene.  
In Comedy an easy grace he shews,  
And, true to life, with manly freedom glows.  
Of WROUGHTON, then, we justly may declare, }  
He treads the middle path with proper care, }  
If not a great, at least a pleasing Play'r.

MRS.

*SIGNORA STORACE.*

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DRURY-LANE.

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STORACE is not the original name of this Lady; the *t* was added by the family, to give it a more delicate pronunciation. Though she is of Foreign extraction, she was born in London. Her father had considerable celebrity as a Bass Player, and at one time kept Marybone Gardens, where he was assisted by his wife and sisters, who were remarkable for making certain cakes, which they sold at the bar.

Before she went abroad, which she did when very young, SACCHINI gave her some instructions. Her first appearance was at Florence, as Second Woman to MARCHESE, in Serious Opera, and she was very favourably received; but her figure wanting

the dignity, and her voice the compass and execution requisite for that line, induced her to study the gestures and attitudes for which she is now so celebrated in the *buffa* walk. She was one of the first who had the singular distinction of receiving a Benefit at Venice; but several other Performers have since reaped the like advantage. She has been mistaken for the *Englizini*; but the Lady distinguished by that appellation was a Miss DAVIS, who sung at Florence, and other places in Italy.

After STORACE had travelled over most of Italy, she was engaged with BENNUCI and KELLY, by an Agent of the Emperor of Germany. At Vienna her reception was very flattering; and we have heard that she attracted the particular notice of the Great JOSEPH. We know his Majesty was particularly fond of music, and uncommonly so of the Comic Opera; but we cannot suspect his attachment to be of the *tender* kind, without impeaching the delicacy of his choice.

In Vienna she became acquainted with Dr. FISHER, whose skill on the Violin has been so much admired, and in a short time they were

were married. Frequent quarrels ensued—the result of which was, their separation by a mandate from the Emperor;—not a very lawful one, but such as are frequently enforced by an arbitrary Monarch. The elderly relations and privy counsellors of our Heroine, finding the alliance interfere with their pecuniary interests, rejoiced in its dissolution, and prevailed on the *dutiful* Signora to appeal to the Imperial JOSEPH, who ordered the unfortunate Doctor immediately to leave Vienna.

After four years residence in Germany, she returned to her native land, and appeared in the Italian Opera, and in Concerts, with tolerable success. Being honoured by a visit from the PRINCE of WALES one evening, in her dressing-room, at the King's Theatre, she cleared the apartment of her attendants, imagining his Highness wanted a little *private* conversation; but she was greatly mortified to see the PRINCE retreat from her smiles. She frequently boasts of the honour done her, between Lord MOUNT EDGDCUMBE and Lord VALLETORT! Indeed she



has a great predilection for Noble Personages!

She made her *debut* at Drury-Lane about November, 1789, in Mr. COBB's new Opera of *The Haunted Tower*, and though she mangled the English language, yet the attention she had paid to Comic acting abroad, aided by the agreeable talents of young BANNISTER, gave her great *eclat*, and contributed much to the run of the Piece.

We wish her private deserved as much encomium as her public character; but parsimony seems to have eradicated every other passion from her breast. Her brother, who composed and compiled the music for *The Haunted Tower*, agreed jointly with Mr. COBB to give her a certain sum per night, out of their profits:—The success of the Opera made the engagement extremely detrimental to those Gentlemen; and though STORACE had ten pounds per night from the Treasury, yet she exacted her brother's quota, with the severity of a Jew, without any regard to consanguinity, or the finances of a young man, just emerging from obscurity and indigence.

At

At the annual Benefit given to the Theatrical Fund instituted for the relief of distressed Performers, she officiated, as usual, in *The Haunted Tower*, and as usual, insisted on her ten pounds, which she accordingly received. The singular uncharitableness of this step excited general indignation. And, dreading the Public censure, through the medium of the Public Prints, she, with the most heart-felt reluctance, returned the money to Mr. WRIGHTEN the Prompter, but not before the circumstance had been reprobated in a Newspaper.

Her conduct to her husband is, however, the most reprehensible. After Doctor FISHER was, at her request, driven from his livelihood in Vienna, he went to Ireland, where he endeavoured to support himself by teaching, and playing at Concerts. At length, overtaken by a sickness of an alarming nature, that indicated a consumption, his trifling finances were reduced with his health, and his appearance so altered, as not to be known by his most intimate friends. He was met, in this situation, by a person who had  
G 4                      been

been present at the marriage, and who advised him, that as his wife, by performing at the Opera House, the Oratorios, Drury-Lane Theatre, and several Concerts, was in the receipt of more than one hundred pounds per week, to apply to her for assistance. He accordingly solicited ten pounds, which would have cleared off the arrears of attendance, medicine, &c. But whether her income was inadequate to her desire, or that she disapproved of encouraging Doctors, the *amiable, tender-hearted* STORACE refused him even a guinea!

Her person is short and her complexion very dark. If she inspires any amorous sentiments, it must be more by her vivacity than her appearance, as her voice, manner, and *tout ensemble*, are very coarse.

She has a *reedy* voice of great strength and certainty—but her taste is bad. She utterly disregards simplicity, and will introduce the *capricioso* cadence with its *ruffle* and *frill* of close and open shake, in defiance of feeling, either as it refers to the *subject* of the song or the *music*.

When

When she speaks, it is with the utmost spirit, and the greatest impropriety. There is no *doubt* apparent, nor need there be, for she completely perverts our language in *emphasis*, *orthoepy*, and *cadence*, and we sincerely believe unconsciously. The audience seem perfectly satisfied as it is, and why, therefore, should any Actress speak above their ordinary comprehension ?

## POETICAL CHARACTER.

From person no gay claim STORAGE draws,  
To palliate error and to bribe applause;  
Her features by no delicate display  
Of mental sweetness steal the heart away :  
If she do charm, *vivacity* and *ease*  
Attend her *voice*, and give the power to please.

Her voice no "melting maze" of sounds can  
pour  
With magic sweetness.—Steady, bold, and pure,  
By science tutor'd, she appeals to fame,  
And Criticism must record the claim.  
For the *Burletta* form'd, her whim and tone  
Place her conspicuously, and alone—



When the *sestett*, in its harmonic course,  
From part to part with still renewing force  
Its subject follows, she aloft sustains  
A lengthened *note*, or runs with circling pains  
Audibly clear ;—or in some simple song  
Her “lowly suit” cannot be heard too long.—  
Her song is powerful, there her mind prevails ;  
She sinks to common utterance—and she fails.

MR.

MR. F. AICKIN.

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COVENT-GARDEN.

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THIS Gentleman adds to the train of Performers who have been *broke* (to use a theatrical expression for a first appearance) on the Irish Stage. Born in Dublin, and being the son of an eminent Weaver in that metropolis; his father designed him for that business, in which there is little doubt he would have established himself as a capital tradesman, had his endeavours seconded the intention of his family; but the Stage, which has a variety of charms for a young man who has a *penchant* that way, solicited him so strongly, that after having struggled in vain to attach himself to business for a long while, he at last publicly declared his intentions;

tentions; at once abandoned his *shuttle* for the *truncheon*.

His brother's example, Mr. J. AICKIN, who had by this time embraced the Drama, probably acted as a strong inducement. The first part he appeared in was *George Barnwell*, in a country town in Ireland, and under the tuition of Mr. P. LEWIS, uncle to the Deputy-Manager of Covent-Garden.—Whatever his applause might have been, we believe it was no difficult matter to compute his profits. The life of an *itinerant* Player generally abounds with so much distress as to make it only supportable to two kinds of people: those who are under the enthusiasm of the Stage, or those who from their indolence or obscurity can possibly expect no better alternative. Our Hero being under the influence of the former, was totally cured of rambling, after a few campaigns: when looking forward to the capital as the only place to reap any benefit from his profession, he sheltered himself from the inclemencies of a country Company, under the *urbane* roof of Smock-Alley Theatre.

In

In this situation he remained some time, when, though not under all his former embarrassments, yet in no proper direction either to cultivate his talents or his fortune. It is a despicable necessity that the Managers of the Dublin Theatres have long laboured under, that either on account of their poverty, or dissipation, or want of attention, they do not pay their Performers always very regularly : by these means they are often obliged to look for those who will *give them credit*, rather than to those that will *do them credit*; and hence those Performers occupy all the principal parts, whilst others of greater merit, who have no money to lend, or interest to command, are obliged to support characters as unsuitable to their cast as disgraceful to their Manager.

Whether it was that Mr. AICKIN was piqued at this arrangement or not, we cannot decide ; however, he left Ireland about the year 1764, and soon after got an engagement at Drury-Lane Theatre.

Previously to his leaving Ireland, he married a lady of family and fortune of that kingdom ; and as there are some circumstances



stances relative to this match that mark in the person of Mr. AICKIN the natural warmth and openness of the Irish, we shall take the liberty of introducing them in this place.

The lady and he being of different religions, he found it difficult to prevail on her father. After soliciting for some time, but in vain, he agreed with her to carry her off: and for this purpose the night was fixed. As the hour appointed was to be very late, Mr. AICKIN, with the chosen few who were to sustain his attack, supped at a Tavern in the neighbourhood of his Mistress, when by accident they were joined by an English gentleman, who being alone, begged permission to sit with them. The bottle circulating quickly after supper, the conversation consequently took a lively turn, in which the stranger bore his part with so much satisfaction to Mr. AICKIN, that starting up in a transport of affection, he shook him by the hand, and often telling him, he looked upon him to be one of the honestest fellows in the world, and his friend, he said he would give him in an instant proof of the latter:

latter ; then pulling out a case of pistols from his pocket, continued, " Know, my dear boy, I am engaged to run away with a lady this night, supported by those gentlemen ; now you shall be of the party—here are the *pop-pers*—come away—we have not a minute to lose."

The other, petrified at this instance of his friendship, for some time did not know what to make of it ; till seeing it was merely the effusion of youth and friendship, he told him—" he was much obliged to him for his partiality, and that he would readily attend him, but meeting with an accident in his left leg a few days before, his not being able to run might be the means of discovering the party." His excuse was sufficient, and after damning the accident that deprived him of so valuable an associate, he sallied out, and in a few hours was as good as his word.

On his arrival in London, having greater opportunities to try the force of his theatrical powers than before, every year may be said to have improved them ; he rose into considerable reputation at Drury-Lane, and  
about

about twelve years ago he went over to Covent-Garden : he soon after set up a Hosier's shop in York-street, and was appointed to serve some of the Royal Family in that article. But whether from the death of his wife, or that he again disliked business, he withdrew in a few years from that line, and commenced Manager of the Liverpool Theatre, but without great success.

He is now married to a Mrs. LOWE, who was the widow of an eminent Merchant in the city, and who has a jointure of eight hundred pounds per annum during her own life. This with Mr. AICKIN's theatrical emoluments enable them to live in affluence ; nor is his heart sensible of self-gratification only, for when Mr. GARDINER of Covent-Garden Theatre was on his death-bed, and deprived of his salary for being incapable of his business, Mr. AICKIN generously allowed him the amount out of his own private purse.

From a pleasing person, no inconsiderable share of judgment, and a sonorous distinct voice, he has succeeded in the impassioned declamatory parts of Tragedy, insomuch that  
from

from his so often being cast in this line, his intimates of the *Green-Room* have christened him "TYRANT AICKIN;" a character in private life no man is more the reverse of, either in temper or the duties of friendship, than Mr. AICKIN. We do not, however, assert that all his merit lies in Tragedy, when we have seen him fill with so much pleasure the serious parts in Comedy—such as *Sir John Flowerdale*, in *The School for Fathers*; *Stockwell*, in *The West-Indian*, &c. There is a pleasing harmony in his tones, and a precision of expression that give force to those characters, and even set off the generous sentiments with which they abound.

His principal defect is his highest praise—the tenderness of his soul stifles his powers. In the recitation of any passage of strong passion, such a flood of real feeling rushes from his heart, that his eyes are suffused, and his voice is rendered inarticulate. The people applaud the *passion*, the exact cause of which seldom comes unbroken to the ear. He is SHAKESPEARE'S Player, who

But in a fiction, in a dream of passion  
Forces his soul so to his own conceit,

That



That from her workings all the visage warm'd,  
Tears in his eyes - - - -  
A broken voice," &c.

*POETICAL CHARACTER.*

AICKIN, in characters of rugged mould,  
Is always justly strong, and chastely bold;  
Untouch'd by pride, he always seems intent  
To be exactly what the Author meant.  
Where blunt integrity, undaunted, shews  
The roughest feeling that the bosom knows,  
Dares flippant folly openly despise,  
And view the vicious with indignant eyes,  
The part with native vigour he pourtrays,  
And to the heart with sense and feeling plays.  
Yet though thus well he draws the honest part,  
With equal skill he paints the villain's art,  
Displays each motion of his guilty soul,  
And spreads a finish'd baseness o'er the whole.  
He holds prescriptive title on the Stage;  
To shew the haughty tyrant's savage rage;  
And in the regal monster, we must own,  
No feeble proof of scenic skill is shewn.  
Whether the tragic or the comic style  
Employs his talents, useful is the toil;  
And though not form'd our highest praise to share,  
AICKIN will always prove an useful Play'r.

MRS.

*MRS. MATTOCKS.*

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*COVENT-GARDEN.*  

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SOME people are so much in the possession of obvious talents, that let them be placed in the most opposite situation of life for the exertion of them, you can see the mistake of fortune, and at once pronounce what they are fit for. Had *Mrs. MATTOCKS* been educated a Nun, it would require no great depth of penetration to know she was born an Actress.

This Lady, like *Mrs. SIDDONS*, is a child of the Stage; her father and mother were both in the profession at the time of her birth; the former was at one time Manager of Goodman's-Fields Theatre; and her own brother is, at this time, Manager of a Company in America. Willing to give her the entire choice of her walk in life, her parents  
waved

waved their assent till she was of an age capable of deciding for herself, without the danger of being dazzled with those false theatrical appearances that are so much the *will o' th' wisps* of inexperienced youth. Her maturer age seconded her early inclinations, and her deserved success as a Comedian, has since proved they did not run counter to her genius.

Having a powerful natural voice, improved by a knowledge of music, her first onset was in singing characters, in which she acquired, for some time, the reputation of a good second Singer ; but her *forte* was not as yet discovered. Study and observation on some good originals, tempted her to try the sprightly parts of low Comedy : in these she succeeded to her wishes. The delicacy of her person, the vivacity of her temper, with a distinguishing judgment, all shewed themselves to advantage in this walk, and she was in a short time considered by the town as a very universal and useful Performer.

She had just gained this character with the Public, when Mr. MATTOCKS, of the same house, paid his addresses to her : he  
too

too was a vocal Performer of some consequence, and ranked as no inconsiderable Actor. Sympathy of sentiment seemed to form this union: however, it met with obstacles on the side of her parents, who might have considered the marriage of their daughter, in some respect, an alienation of their property. But the parties were determined to be happy in spite of the obstacles of either laws or parents; a trip to France baffled both, and on their return they were one flesh.

For some years the torch of Hymen burned unobscured, but such is the contagion of the *Green-Room*, that to be strictly virtuous almost amounts to a particularity:—whether it was Mrs. MATROCKS would not be particular, or whether it was her inclinations were seduced to make another preference, the Public will best decide from the following sketch of her amoroso:

As to his face, it would be a fortune to him in his profession, provided the principal actor was always to be an *assassin*; his voice is the true accompaniment of that face, dismal, hollow, and inarticulate; hence his  
heroes,



heroes are bravoës, his lovers, ghosts ; in short, the only thing tolerable about him is his person, and even that becomes intolerable the moment it is set in motion.

Such is the portrait of her favourite. The husband at first talked loudly of this affair ; said he had seen his disgrace—described situations—and absolutely, for some time parted from her bed : but prudence soon reassumed her throne ; a disunion of persons must form a disunion of salary, and his wife's was such as was not contemptible : he was beginning to consider it in this light when the offending fair one, like the repenting Eve, stood before him bathed in penitence and tears.

——— “ soon his heart relented

“ Tow'rds her, his life so late, and sole delight,

“ Now at his feet submissive in distress.”

In short, the quarrel was amicably adjusted on her appealing to himself “ Whether he could suppose her capable of relinquishing so agreeable a person as he was, for such an ugly dog as B——— ?”

Whether from a desire of retaliating, or that his affections were equally wavering as his wife's, Mr. MATTOCKS soon after had  
an

an amour with Mrs. B——, who had lately lost her dear POWELL. Mrs. MATTOCKS, who was on the most friendly terms with her rival, remonstrated calmly, and obtained her promise to desist; but a second discovery excited her greatest indignation, and she openly, and even triumphantly, exposed her dear spouse and the chaste wife of the Musician, in the *Green-Room*.

About eight or ten years ago Mr. MATROCKS became Manager at Liverpool, where his wife performed Tragedy, Comedy, and all the first characters in every line; but as the scheme turned out a very unprofitable one, he soon found his pecuniary affairs greatly embarrassed, if not totally ruined. His wife re-engaged herself at Covent-Garden, and he now principally lives with Major HALLIDAY, a Gentleman who is extremely fond of theatrical representations.

It is the peculiar distinction of this Actress, that she possesses so lively a sensibility about her, as to *realize* her parts; nor is she deficient in judgment, though she too often verges on the unnatural. The broad stare, her formal deportment, and coarse voice, incapacitate her from portraying the Lady;  
but

but in low Comedy, her high colouring is generally pleasing, particularly with the Galleries. She has long since declined all vocal characters.

*POETICAL CHARACTER.*

Though MATTOCKS never was decreed to shine  
 A first-rate Actress of the tragic line,  
 In scenes of humour she might always please,  
 If she cou'd conquer her dislike of ease :  
 But (as if studious of restraint) she tries  
 Nature with affectation to disguise ;  
 Thro' all her form it constantly presides,  
 In drawling accents from her tongue it slides,  
 Glares in her eyes, and ev'ry gesture guides. }  
 A false ambition to appear well bred,  
 To this strange stiffness in her acting led ;  
 For, to this darling foible ever true, }  
 She strives the Lady still to keep in view,  
 E'en if she's playing *Hoyden* or *Miss Prue*.  
 But though she thus can ludicrously toil,  
 Her native talents for the Stage to spoil,  
 Yet in some characters her scenic worth,  
 Spite of the wild attempt, will struggle forth :  
 With sprightly freedom *Lady Bell* she shews,  
 Designs with judgment, and with nature glows ;  
 And in *Maria's* gaily-varied mien,  
 A perfect proof of comic skill is seen.

MR

*MR. KELLY.*

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*DRURY-LANE.*

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THIS Gentleman was born in Dublin : his father, who had been a Dancing-Master, at that time had considerable dealings in the Wine Trade, and is now Master of the Ceremonies in Dublin Castle. His mother, descended from a respectable Irish family, died about six years ago.

When young MATHEW KELLY was no more than seven years of age, he discovered a strong propensity for Music, on which his father procured him the best masters in Ireland, the principal of whom was the late Mr. MICHAEL ARNE, the popular son of the still more popular father. Under this Gentleman's tuition his progress was amazing, and our Hero soon became a popular scholar.

*Michael*



At eleven he had attained to such a degree of excellence in the science, as to be employed in the Fantoccini, and some of the first private Concerts, in which he attracted general admiration, by his execution on the harpsichord.

From this period Mr. KELLY went on, improving in judgment and in fame; until a Portuguese brought over to Ireland a Company of Italians, among whom was the justly celebrated PINETTI, who being much connected with Mr. KELLY's father, that Gentleman was prevailed upon to suffer his son to perform upon the Italian Stage: after which, perceiving that he had imbibed an inclination, and that unconquerable, for Music, the fond parent yielded to the urgent solicitations of his favourite, the eldest of thirteen, and sent him, with letters of recommendation to Sir WILLIAM HAMILTON, &c. to a College at Naples, called by the Italians *Il Conservatorio di Musica*. When arrived there, Father DOLPHIN, a Roman Catholic Friar, was appointed to supply him with money and other necessaries, and pay for his education at the College. Mr. KELLY accord-

accordingly embarked in a Swedish vessel, and on his arrival delivered his letters to the Holy Father, who immediately received him under his care.

He made a rapid progress in his studies, and was often engaged in serenading parties and private Concerts; indeed, his general behaviour endeared him to those with whom he became acquainted. The College in which he was placed was rendered famous from having contained within its walls, during their education, PAISSIELLO, PICCINI, SACCHINI, PERGOLLES, &c. &c. Mr. KELLY remained here five years, and was fortunate enough to make a friend of Mr. BLAKE, a celebrated Dancer, now in London, and retired from the profession. This Gentleman introduced him to the renowned APPRILI, from whom all our principal Singers have taken their copy, and have acknowledged him the father of their art.— With Mr. BLAKE for his friend, Sir WILLIAM HAMILTON for his patron, and his own excellent talents to justify such flattering support, Mr. KELLY was happy enough to gain the particular notice of APPRILI, who

was prevailed on, notwithstanding his former declarations of never taking a scholar, to admit Mr. KELLY under his tuition ; he was pleased to confess it was a temptation he could not withstand. To this fortunate election Mr. KELLY may ascribe, in a great measure, the rapid progress which he has since made ; in every respect he justified the flattering opinion APPRILI had formed of his talents ; and the satisfaction of the Tutor and Scholar was mutual. Nothing can be a stronger proof of the success of his studies, than that of being able to rank so high in his profession, as to enable us to record, that, after being under APPRILI three years, that great Master took his Pupil with him to Palermo, in Sicily, in quality of Tenor Singer, himself being the First Man, and the famous LA GABRIELLI, the First Woman.

Palermo being a great place for Sacred Music, Mr. KELLY sung at several of the principal churches, particularly at the Domo, during the great feast of *St. Rosalia*, which is kept with all imaginable pomp. He received many civilities here, and was honoured  
by

by the friendship of a son of the Prince DI BUDERO, who was remarkably fond of music, and who took him as a Companion in his travels over the greatest part of Italy.

Mr. KELLY returned to Palermo for a short time, and being under an engagement at Florence, he took Leghorn in his way, purposely to take leave of his best friend, APPRILI. In Leghorn he gave a Concert, and at this time first became acquainted with Signora STORACE and her brother, who were then engaged in the Opera-House of Leghorn.

His success in Florence was highly pleasing. He afterwards performed in Venice, where he received proposals from Mr. LINLEY, in London, which at that time he thought proper to decline accepting. Rome, Prague, and Berlin, witnessed his powers; but in Vienna he remained four years, as did also his fair friend, STORACE.

Under the Imperial JOSEPH his talents soon procured him an increase of salary; but his life was nearly annihilated by an amorous rival. The effeminate and delicate appearance of Mr. KELLY is, in the words of



*Glenalvon*, "apt to please the nice fantastic dames;" and a Lady of some distinction conceiving a passion for our young Hero, an intercourse and frequent meetings immediately took place, which gave great offence to a young Nobleman, her admirer, who called upon Mr. KELLY, and desired him to desist; but he refused. One night, when returning home from his fair one, he was attacked by two men with drawn swords, who endeavoured to compel him to sign a paper avowing the Lady's dishonour: this he would not do, and fortunately disengaged himself from their hold, and flew to the protection of the Police. He was followed by his assailants, and he attempted, for the Lady's sake, to hush the matter; but his opponents declaring their determination of publishing the whole, he left them, and was guarded home.

In the morning he was waited on by several friends, who had heard the story; and a countryman of his own, Mr. O'RYLEY, advised him to challenge his rival, which was accordingly done, but treated with contempt, alleging, that a Player was not entitled

titled to the satisfaction of a Gentleman. The young Nobleman alluded to held an honourable rank in the Army, and seconded by eight or ten brother Officers, he declared that the life of Mr. KELLY should atone for his offence in the course of twenty-four hours.

Alarmed at the idea of assassination, he immediately waited on Marshal LACY and Prince CHARLES LICHTENSTEIN, and was advised by them to lay the whole before the Emperor, who, it is well known, particularly interested himself in the Operatical management. Mr. KELLY was immediately introduced to the Royal presence by his noble Patrons, and having related his story, the offender was sent for, and by the words of his Monarch ordered to be broke, for bringing such a disgrace upon the Army; while our vocal Hero was received with loud acclamations in the Theatre, in compliment to his conduct in this affair, which was now quite public.

It is the custom for the Musical Corps to accompany the Emperor to his Annual Review at Luxembourg, from whence STO-

RACE intended to go to her engagement in England ; and Mr. KELLY, having obtained leave of the Imperial JOSEPH, resolved to go with her, though under no immediate agreement in this country.

His first appearance at Drury-Lane was in *Lionel*, in the Spring of 1787, in which he displayed such science and powers as had not been hitherto witnessed in the London Theatres ; they excited general applause, and procured him a lucrative income.

He is unquestionably the first Male Singer on the English Stage ; is indebted to Nature for a fine tenor voice, and to his own application and genius for a masterly knowledge of the science ; which he has ably evinced in the improvement he has made in Mrs. CROUCH. His voice, however, wants softness, and his action is generally too violent ; but since his appearance in this country he has greatly corrected the latter. In his person he is effeminately pretty. and naturally a little vain,

POETICAL

## POETICAL CHARACTER.

KELLY, when first he struck the eager town,  
Possess'd no slender musical renown—  
Science his early song with meaning grac'd,  
And practice had improv'd a native taste ;  
Italy, Germany, his talents prais'd,  
And even to a Monarch's favour rais'd.  
Vienna nurs'd, in a propitious hour,  
The *Singer's* voice and the *Composer's* power;  
STORACE, then, as now, inform'd his tongue,  
One friend compos'd the notes the other sung.  
KELLY excels in compass and in ease ;  
His taste and judgment, more than *sweetness* please ;  
He runs a tenor, through a *wild* of note,  
And with no toning artifice of throat—  
Full from the chest the various passion swells,  
And graceful action binds the *Singer's* spells.





*MISS POPE.*

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COVENT-GARDEN.

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THERE is, perhaps, no profession that requires so many minute qualifications as that of the Stage. It is not sufficient merely to know others, but to a possession of the Drama must be added grace, feeling, manner, and a number of etceteras.

The Actor who only discovers the traces of the Poet in his mind, though he may not actually offend, can never be said to excel. Notwithstanding the road to Theatrical Fame is thus narrowed, what crowds do we annually see pressing forward, who, if we examine their pretensions, found their claims on little better grounds than inclination? Hence we see so many first night heroes and heroines fret their hour upon the Stage and be heard of no more; or at least must sink into well-dressed lords, or trailing attendants.

Could!

Could the singular merit of a few rescue the Stage from this general censure, no one has a stronger claim to that merit than the amiable subject before us. Born with every talent for the *sock*, and gifted with every requisite to adorn it, she reigns a particular favourite of THALIA : so that the question has long since lain with the Critics, not where is she deficient, but where does she most excel ? With the advantages of being visited by the Muses, she had the additional one of being early situated in their neighbourhood, as her father, Mr. POPE, lived long in reputable business near Drury-Lane Play-house : and though the Critics may be offended at our assigning the residence of those *chaste Goddesses* to Russel-Street, we flatter ourselves they will agree with us in thinking they have in a BARRY, an ABINGTON, and a POPE, often taken up an occasional residence there.

Young minds, when detained by pleasure on any subject, listen with attention to every thing that magnifies it. Miss POPE, from the early knowledge she must have had of theatrical affairs, by her situation, probably  
ripened

ripened those talents she is in possession of much sooner than otherwise. We are led to this opinion, from some early presages she gave of her natural turn for humour, which she exerted so strongly on every little occasion, that long before her entering on the Stage she was considered as the *droll* of her acquaintance. Assuming the Comic complexion still stronger as she grew up, induced some of her friends to shink the Stage the best nursery for such talents. Her parents, after some time, consented, and she soon after made her first appearance (if we mistake not) in Mr. COLMAN's petit Piece of *Polly Honeycomb*.

Her reception in this part, though not a very favourable one for a Player, however, discovered her *forte* in Comedy; and the Public did not hesitate in pronouncing her a rising Actress, who would one day disclose the full powers of the *Vis Comica*. Though Nature, assisted by the attention she bestowed on her profession would have, no doubt, in time obtained her a considerable rank in the Theatre, what principally matured her talents, was, to have found so excellent a  
model



model as Mrs. CLIVE. Being professedly in that Actress's walk, she had the advantage of copying her inimitable manner and humour; and though the ascent was great, emulation was still greater, which, joined to some other subsequent circumstances, all conspired to pronounce strongly in her favour.

Mrs. CLIVE being on the retiring plan almost on Miss POPE's commencement, gave her an opportunity to be let occasionally into some of the former's principal parts; such as *Phillis*, in the *Conscious Lovers*; *Beatrice*, in *Much a do about Nothing*, &c. in each of which she was received with particular compliments. But what called out the full extent of her powers, was the character of *Nell*, in COFFEY's Farce of *The Devil to Pay*; a circumstance the more remarkable, as it was in this part, thirty years before that, that Mrs. CLIVE gained the summit of her reputation. Though this at first looked against her, yet it turned out a point in her favour. Those who had seen Mrs. CLIVE in the character, or remembered her first appearance in it, were pleased with the thought of so able a successor. Those to whom the character

rafter was original, were captivated with the charms of novelty.

The *run* she gave this little Piece, in which she was greatly assisted by Mr. LOVE's *Jobson*, stamped her reputation both with the Managers and with the Public; the former of whom considering her a principal in her walk, not only increased her salary on a line with the first Performers, but gave her a free choice of parts; which she has since so judiciously chosen, and executed with reputation to herself and entertainment to the Public.

A very Great Personage was once very fond of her, and it was reported, offered her a handsome settlement, which was refused.

The life of a Player that is not marked with peregrination, vice, or distress, abounds very little in those kinds of incidents and adventures that please the million. Miss POPE's Theatrical Fame has been all sought for, and obtained in London; and as her parents circumstances, with her own œconomy, have recused her from the necessity of ranging about from place to place, the Public must be content with viewing her (in  
this

his instance) undistinguished from the rest of her sex.

Perhaps those that have formed long and intimate acquaintances with her, may be able to make some nice distinctions which may separate her character from that of others; but those would be too minute to commit to paper, so as to assume the habit of history.

We are obliged then to dwell on those lines that principally mark the portrait. As an Actress, therefore, we think her a first-rate acquisition to the Stage, particularly in the walks of strong Comedy. This undoubtedly is her *chef d'œuvre*. The features of her face, the freedom of her laugh, and above all, what the painters call *manner*, conspire to give her this excellence.

The prominent excellence of Miss POPE lies in second rate life, rather than what may be denominated positively *low*. She is the best representative of the servile Mimic of Fashion—of flimsy fashionable manners, built upon native vulgarity and folly. Her features, figure, and deportment, have all a powerful tendency to burlesque.—She is the  
finest

finest mock-Heroine upon the Stage, and the merit of few Tragedians would stand before her *Tilburina*.

Her Chambermaids have a flippant forward freedom in them, which is peculiar to her.—To the present audiences she is undoubtedly an original. The Stage has now nothing to which she can be resembled. Some of the old School remaining assure us that her stile is an exact copy of Mrs. CLIVE. We know not this---but thus much we do know---the copy has all the freedom of an original; and that an excellent one.

To the qualities of one of the best Actresses of her time, she joins the superior character of a virtuous woman; a character estimated wherever found, but should be doubly cherished and protected when blooming in the rank soil of a Theatre, where virtue is but thinly fenced, and worse cultivated, and where the prominent features of the profession are folly and dissipation.

The practice of œconomy on a good salary, has given her an independence, in general, much superior to the sons and daughters of the Stage. She considered, from her first  
com-



commencement on the Theatre, that many prejudices were to be combated---it was at best but a life of precariousness These reflections called up all her attention : and prescribing to herself a line of conduct in which she has invariably persevered, it has now enabled her to move in a circle of life as creditable to herself as exemplary to the *Green-Room*.

POETICAL CHARACTER.

Next POPE, a vot'ry to the sportive maid,  
From Nature's source deriving potent aid,  
Comes laughing forward, conscious of renown,  
And sure of favour from a partial town.  
For Humour's sprightly province though design'd,  
Her powers to narrow limits are confin'd ;  
Unbless'd with requisites for polish'd scenes,  
To lower life her genius chiefly leans,  
And shews in *Cherry, Dolly, Snip*, and *Nell*;  
Such skill as e'en a CLIVE could ne'er excel.  
Where city pride, with upstart pertness tries,  
In sprightly ease, its breeding to disguise,  
All the mock elegance in POPE we meet  
Of gay Cheapside, or solid Lombard Street.  
Thus, in *Miss Sterling*, she presents to view  
A juster portrait than the Author drew.

But

But when she fondly labours to appear,  
With the gay graces of a higher sphere,  
In HOADLEY's lively scenes aspires to please  
With all the polish'd grace of genuine ease,  
*Clarinda's* manners lost, she seems no more  
Than *Abigail* in what her mistress wore ;  
The vain attempt with pity we survey,  
And grieve that Pride should Merit thus betray.  
But let the Muse suppress th' unfriendly aim,  
Nor tune on worth like POPE's her strains to blame,  
And own, since CIVE forsook the Thespian train, }  
None in her sphere like POPE applause can gain, }  
And to so near an excellence attain.

MRS.



## MR. BENSLEY.

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DRURY-LANE.

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THE first Theatrical Essay of this gentleman was in the Company of Mr. STANTON, in Staffordshire, where his youth and inexperience made his exertions be treated with ridicule by his associates ; but such was the *stimulus* of inclination, that he bore their *sarcasms* with cheerfulness ; and rather chose to starve upon half a share than not be employed in the *Dramatic Service*.

Whether a *sparing* diet cooled his ardour, or that his relations thought proper to release him from such a humiliating situation, he was in the war before last appointed an Officer in the Marines. He served in North America, where his *penchant* for the Drama accompanied him, as he is remembered to have



have represented *Chamont*, and other characters in Plays, performed by the Officers for the amusement of themselves and their friends.

After escaping the many accidents to which a military life is subject, he was, on the conclusion of the peace, (to use the polite expression of the French) *reformed*; and, like *Colonel Standard* in the Play, “Left like his fellow-sheep, to graze upon the first common.”—For a while the prospect of another war supported his spirits; or, at least he prevailed upon himself to be supported: which species of false philosophy is often laid hold of by persons in similar circumstances, ignorant what to do; however, a few years waked him from his dream, and finding that nothing of this nature was likely to happen, he again turned his thoughts to the Stage: a spot which he still entertained a favourable opinion of; and for which, by an attentive observation of eminent Actors, he imagined himself now tolerably qualified: but here some embarrassments offered themselves: his half-pay was not only to be given up, which was a *certainty*, but it was *uncertain* how he

he should succeed. Another circumstance weighed still stronger, which was the disgrace he would throw on his present profession, by entering into another, which the world has almost unanimously stamped with disrepute. The more he turned these things in his mind, the more he was undetermined what to do, till at last finding he must speedily decide on something, the Stage carried his voice; and procuring letters of strong recommendation to Mr. GARRICK, he was taken into the service of the Drury-Lane Company.

The *gentle* CAUTHERLY and BENSLEY started the same Winter, (1765) the former in *George Barnwell*, the latter in *Pierre*. The constitutional insipidity of CAUTHERLY had like to have damned him the first Winter, if the almost *paternal* influence of GARRICK had not rescued him from such a fate, by laying him up, after the first night, for the remainder of the season. But BENSLEY's former situation, which had been respectable, and the circumstances of his being necessitated to the Stage for bread, not only encouraged his friends and brothers of the blade

blade to countenance him, but engaged the general attention of the Public in his favour. He possessed other advantages which should not be omitted, as they apply to his industry and attention : having a tolerable education, with a desire to succeed in his profession, he studied his parts with unremitting diligence ; hence he at least became perfect in all his parts, a quality very necessary in the most veteran Performer, but much more so in a young one, unacquainted with the habits and various *minutiæ* of the Stage.

In the Character therefore of a Player whose pretensions to fame were not as yet established, BENSLEY continued for two seasons ; sometimes in the possession of tolerable parts, and never much in the disapprobation of the Public, till the Theatrical Revolution in 1768, when the late Mr. POWELL, in conjunction with Mr. COLMAN, &c. became Patentees of Covent - Garden Theatre, where the scarcity of Tragedians at that house, together with POWELL's warmth of friendship, (which in justice to his memory, none possessed in a greater degree) made him fix his friend's salary at a considerable

derable advance. This, with the advantages of playing most of the second characters in Tragedy with POWELL, settled his reputation as an Actor with the bulk of the Audience, who catch every information from appearance, and regulate their Criticisms from Play Bills more than from the principles of LONGINUS.

The death of his friend POWELL, which happened soon after his being fixed at Covent-Garden, rather enlarged than diminished his Stage consequence, as by the succeeding death of HOLLAND at the same house, there was a dearth of Actors in their walks, which rendered a Performer, who was received with any degree of consequence by the Public, useful. Thus accident did in a great measure for BENSLEY what abilities sometimes will fail in : he had good sense, however, sufficient to secure his footing, by bestowing every attention he was master of, in the cultivation of his profession, and thereby gaining the indulgence of the Public, and the confidence of the Managers.

We are sorry to observe, that we find it almost impossible to conclude the Memoirs



of any of our Theatrical Performers, without touching on their gallantry ; from the generality of the practice it is become a prominent feature of the *bistrionic Character* ; and a Player without his *amour*, is more seldom known than a General without his victory. In the present instance, one would imagine Nature had dealt with him in so niggardly a manner as to prevent his engaging in any female connections but those that are made in open market ; but truly has the *God of Love* been decyphered blind, when he often directs his favourite votaries to such objects as disgrace his administration. As the history of this Gentleman's amours is introduced in the Memoirs of Mrs. MATTOCKS ; we shall, therefore, omit their mention here.

About twelve years ago, Mr. BENSLEY returned to Drury-Lane, where he has since maintained a respectable line as an Actor, and still more respectable name in private life. In 1788, an indisposition deprived the Stage of his talents for several months, and it was supposed he never could resume his situation ; in which case, MURRAY, an Actor

tor in Bath, was applied to, and would have been his successor, than whom, we believe, none better could be found.

As an Actor, Mr. BENSLEY's face and voice are very much against him; there is a horror in the first, a sepulchral gravity in the second, and a certain mechanism in his action, that almost always leave an impression extremely unfavourable; which only long use to his appearance and manner can make otherwise than disagreeable.—However, he who is in the frequent practice of seeing BENSLEY, will be forced to acknowledge him a firm, sensible speaker, and a just Actor.

His principal merit lies in his general knowledge of the Dramatic Poets, and his being always perfect, which prevent those natural defects from appearing so obvious as they otherwise would; indeed such qualities are alone sufficient to disarm the rage of Criticism, as they pronounce a person to be as good an Actor as Nature will admit.

#### POETICAL CHARACTER.

Amongst the various vot'ries of the Stage,  
Who shine in comic ease or tragic rage,

None, of such humble requisites possess'd,  
Can boast, like BENSLEY, influence o'er the breast.  
By Nature fashion'd in an hour of spleen,  
Bless'd with few outward pow'rs to grace the scene ;  
No marking eyes to image forth the soul,  
When struggling tides of various passions roll ;  
No voice to dignify the Poet's sense,  
Or strains of melting pathos to dispense ;  
No form embellish'd with superior grace,  
No striking mien, or energy of face.  
Yet, with these great defects, we always find  
So just a knowledge of his Author's mind,  
And ample skill in Nature's various ways,  
That justice must applaud whate'er he plays.  
In all those parts his merit chiefly lies,  
Where Vice appears in Virtue's fairest 'guise.  
Thus bastard *Edmund* he displays so well,  
He seems the darling instrument of hell ;  
And shews *Iago* with such powerful art,  
As if the infernal king perform'd the part:  
Yet hoary Virtue too with skill he draws,  
And in *Mithranes* well deserves applause.  
His chief mistake is the still lengthen'd tone,  
Which drawls along with its offensive drone ;  
Recitative attunes his measur'd line,  
And all his powers to formal grace incline.—  
Of the old Court he seems, looks just as big  
A beau of good Queen ANNE's, without his wig.

MRS.

*Mrs. KEMBLE.*

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DRURY-LANE.

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THE avenues to a Stage, as well as the avenues to Court favour, are secured by interest. In the London Theatres, particularly, we see many Ladies and Gentlemen whom the Managers are forced to engage on genteel salaries, but whose professional merits would not entitle them to a share in a strolling Company.

Without having ever excited a smile or a tear, Mrs. KEMBLE is certainly indebted to her father for the rank she holds in Drury-Lane Theatre. She is daughter to Mrs. HOPKINS, whose husband was many years Prompter, a situation that enabled him to dispose of some characters as he pleased, and gave him a power in the internal regulation of the Dramas, of which he laudably availed



himself to the advantage of his own family. His eldest daughter was a favourite Actress with the Public, and our present subject, Miss P. HOPKINS, a favourite with her mother. The two latter repined at the success of the former, and sought every opportunity of humbling her; till at last, finding her situation extremely irksome, she readily accepted the hand of a Gentleman of some fortune, and retired with him to the country.

By this change Miss P. HOPKINS became possessed of many characters superior to those she had been in the habit of representing; and struck, perhaps, by her rising importance, the late Mr. BRERETON paid his addresses to her, and was kindly received. It appears, however, that he was rather tardy in completing his promises, as she followed him, in some agitation, to Bath, where they were married.

Mrs. BRERETON lived as a prudent wife, and maintained a respectable line as a Performer, until a difference arose between her husband and a great Tragic Actress, of whom he was said to be very fond. The misunderstanding

standing affected his brain ; and in an insane fit, while in Dublin, he attempted to destroy his wife. He continued delirious ever after, and died in 1786.

Through the whole of her mortifying and perplexing situation, Mrs. BRERETON behaved with uncommon patience, affection, and presence of mind ; even the *Green-Room* applauded her conduct ; and to the charms of her character, are we to ascribe the predilection of Mr. JOHN KEMBLE, who, without having previously discovered attention beyond politeness, asked her hand in marriage at the commencement of the season 1787-88.

He took her behind the scenes during rehearsal, and told her, that he had long admired her exemplary conduct ; that he now felt an affection for her, and would be happy to call her his wife.—He begged she would consider of his proposal seriously ; and gave her a fortnight to consult her own inclinations. Her mother's answer was, " Have him, girl,"—and as the match was a very eligible one, they were united at the expiration of the stated time ; though greatly against the desire of Mrs. SIDDONS, who

was in hopes of seeing her brother allied to a noble family.

The characters in which Mrs. KEMBLE principally appears, are those of sentimental young Ladies in Comedy, or such as require little exertion in Tragedy. The weakness of her voice precludes her from making a strong impression on her auditors ; but if she seldom draws forth applause, she as seldom offends ; and the Public are now so much accustomed to see her, that she passes without having her claims as an Actress investigated. Her countenance is like her mother's, which is rather peevish ; her person is somewhat below the middle size, yet she appears pretty and agreeable.

MR.

MR. DODD.

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DRURY-LANE.

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THE little Hero of these Memoirs was early drawn to the Stage by that dazzle which the tinsel of the profession generally gives to young minds. Born in London under the influence of the *Muses*, he became their devotee, whilst at a Grammar School in Holborn. But what confirmed him in an opinion which inclination had begun, was the compliments he received on his playing the part of *Darius*, in the *Andria* of TERENCE, a little before he left school. These were irresistible, and soon decided him to strike at the Stage as the grand object of his future happiness and emolument.

At the age of sixteen, a period when the generality of boys are getting through the Classics, we find Mr. DODD facing the naked eye of an Audience. The first part he played



played in public was *Roderigo*, in an *Itinerant Company*, at Sheffield, a part which he went through with such success as flattered his warmest inclinations ; and as the general run of Country Companies are not very strong in numbers, Mr. DODD was so encouraged by this *first onset*, that he occasionally undertook the principal characters in Tragedy : here likewise he met with equal success, but how deservedly, may very well be imagined by those who know the unattainable summit of universality.

As soon as his Summer's expedition was over at Sheffield, he proceeded to Norwich, where he settled for some time. Here he extended his parts in Comedy, and at the same time extended his reputation : however, he did not seem to lose sight of the *Buskin*, as he occasionally took it up with a degree of satisfaction almost inseparable from young Performers ; and meeting no discouragement from his Audience to abate a passion for a walk to which he was never called by Nature, he divided his attachment between the *Comic* and the *Tragic Muse*.

Mr. DODD continued thus no inconsiderable

rable servant of *all-work*, till his engagement with Mr. ARTHUR, Master of the Bath Theatre. The superior applause he met with in Comedy from this Audience, which vies with London for *Criticism* and *Politeness*, led him to debate this question;—Which was most to his advantage, to be considered a middling general Player, or an excellent Comedian?—Prudence and the love of Fame fixed him to declare for the latter; and from this time forward he cultivated his Comic Talents with such assiduity as not only gained him the approbation of the Bath Audience, but encouraged Messrs. GARRICK and LACEY to engage him at a genteel salary for Drury-Lane Theatre.

In the Winter of 1765, he made his first appearance in *Faddle*, in the *Foundling*; nor could any Performer be happier in the choice of a part, as every line of it seems written to express that particular line of acting Mr. DODD is in the possession of. Under so excellent a judge as GARRICK, there was little to be apprehended that he would have unfit parts: that great Manager, as well as Actor, saw the line of his merit, and gave it every  
judicious

judicious latitude it would bear, till by degrees he produced a Performer who adds no inconsiderable consequence to Drury-Lane.

About twelve years ago he ran away with Mrs. BULKELEY, afterwards Mrs. BARRESFORD, who lived with him a considerable time, until he had reason to suspect her of acting very improperly.

As an Actor, Mr. DODD, in the airy genteel *Coxcomb*, certainly claims originality. There are many other parts in *Low Comedy*, and as a Singer, in which he is very useful; but in *Fops* we think he stands alone;—his voice, manner, and above all, his figure, are happily suited to express that light *degagée* vivacity so necessary to finish his Character.

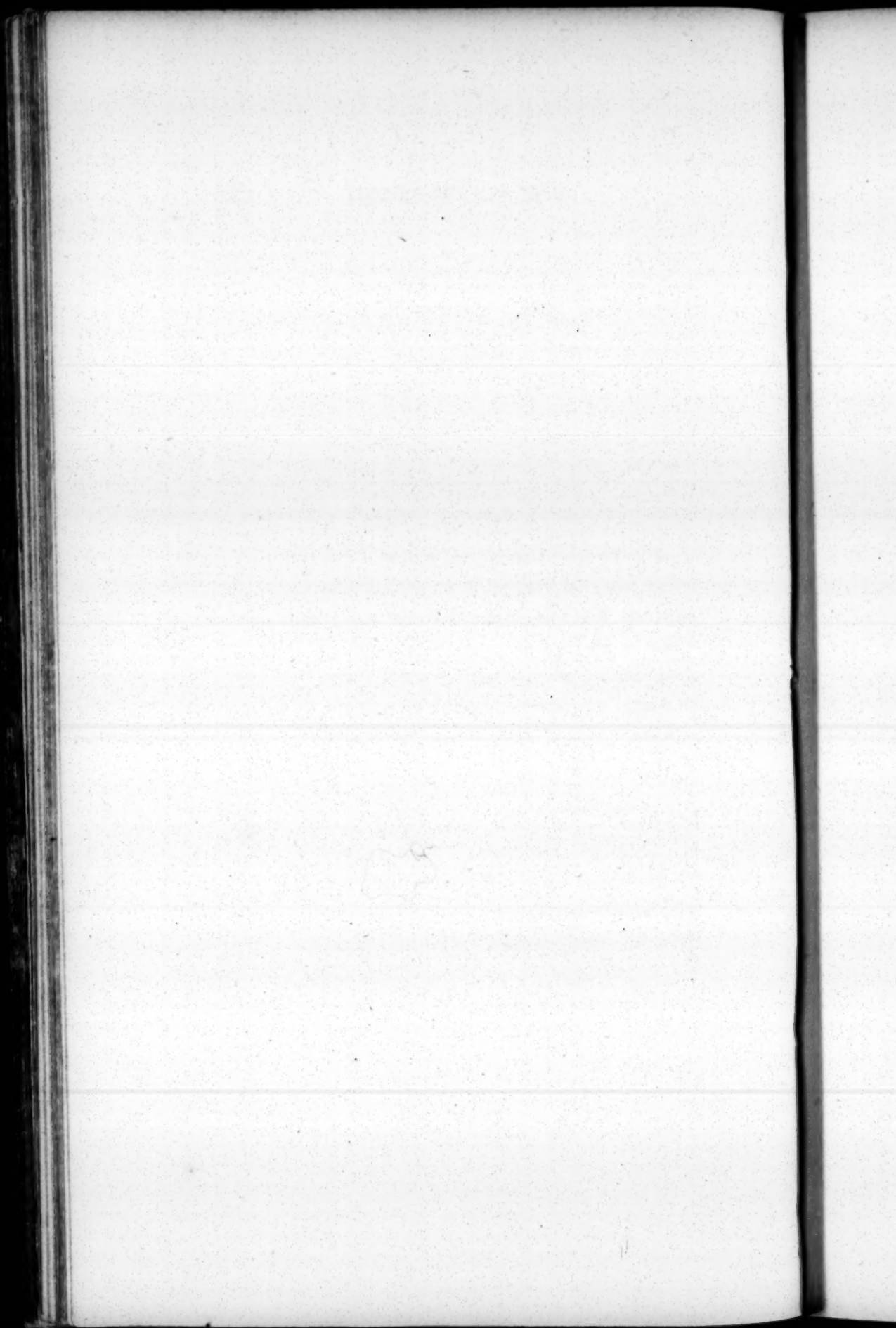
For some years past, he is frequently indisposed, and we fear his health will not permit him to entertain the Public long. He rather secludes himself from theatrical company; is respected by many as a gentleman in his private conduct, and has prepared against the wants of age.

## POETICAL CHARACTER.

When Nature fashion'd DODD, severely kind !  
She all those tiny requisites combin'd,  
Which ne'er can image manhood's vig'rous bloom,  
But shine in insects of the Drawing-room :  
None on the Stage so well as he can shew  
The various traces of that thing, *the Beau*,  
Whether in Meggot's *gusto* it appear,  
In *Tattle's* levity, or *Backbite's* sneer ;  
In each he acts upon so nice a plan,  
We'd swear in life that he's the very man.  
Superior rank should be to DODD assign'd,  
Were he to foppish parts alone confin'd ;  
And yet, his pow'rs, not limited to these,  
In simple characters can often please ;  
No better *Master Stephen* have we found,  
Since poor old SHUTER spread the laugh around ;  
And *Ague-Cheek*, drawn with unborrow'd art,  
Must gain warm praise, and blunt Ill-nature's dart.  
Yet his chief excellence in Fops is seen ;  
There, happy union ! figure, voice, and mien,  
This honest verdict must for DODD engage,  
That he's the *greatest Coxcomb* on the Stage.

MRS.





*MRS. GOODALL.*

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DRURY-LANE.

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THE task of the Biographer is unpleasing, when the multifarious characters he must represent on the canvass have their numerous friends and advocates. To steer clear from partiality has ever been our study ; therefore, in bringing this Lady's Character before the Public, we confess ourselves rather awkwardly situated. Report ascribes Mrs. GOODALL's engagement to an electioneering influence possessed by her father, Mr. STANTON ; but we regard all this as fabricated, for her abilities certainly entitle her to the rank she at present holds in the Dramatic Corps. Mr. STANTON has been many years Manager of what is called a Sharing Company, in Staffordshire ; a term which may be thus explained :---The Manager, out of the money taken

taken at the doors, play-bills, candles, &c. being first paid, divides the overplus equally among all the Performers; excepting that the Manager is allowed four shares for the scenery and dresses, one share for his trouble in superintending the Stage, one for his services as an Actor, and another for his wife; and as he is an absolute Monarch, as soon as his children can lisp out a few words, he sends them on the boards, and takes a share for each of them. The expence of scenery and dresses, and the deficiencies of bad houses, he throws into a fund called the Stock Debt; and if he is an adept, he takes good care, that the sum may always be very large; so that when the Company is successful, he is sure to pay it off. By this business, in the course of a number of years, Mr. STANTON has amassed a tolerable fortune, and has made several purchases, in Staffordshire, particularly in the borough of that name.

Miss STANTON was introduced to the Stage at a very early period; and as she encreased in years, she discovered an elegant form and lively countenance; but though her  
essays

essays were chiefly in Tragedy, it cannot be supposed that the powers of her *declamation* were equal to those of her *person*. Her father, however, entertained such hopes of her future success, that no expence was spared in accelerating her advancement; and conscious that his own Company was too humble to lift her into notice, he obtained permission of Mr. PALMER, (the institutor of the Mail Coaches, and then Manager of the Bath Theatre) to allow her a trial, and that Gentleman was so pleased with her performance of *Rosalind*, that he gave her a permanent engagement.

The elegance of her figure, the vivacity of her countenance, and the amiableness of her private character, soon rendered Miss STANTON a favourite in Bath and Bristol, although she was not considered as a very eminent Actress: and in two or three years after, she became the wife of Mr. GOODALL, a native of Bristol, and a Lieutenant of the Navy.

When Mr. MIDDLETON first appeared at Bath in the character of *Othello*, Mrs. SIMPSON, an Actress of merit, was engaged for the Tragic line, and Mrs. GOODALL for the  
*Comic*;



*Comic*; but the latter lady, whose ear, it is supposed, was tainted by the soft tales of the Hibernian Moor, insisted on representing the gentle *Desdemona*.

Mrs. SIMPSON had prepared for the part without enquiry, knowing it to be her department, and came to Rehearsal at the usual time. Mrs. GOODALL did the same. "*When Creek meets Greek, then is the tug of war.*" Few controversies are conducted with more vehemence than those of a Theatre.

The situation of the Manager was exceedingly distressing; but he acted in this instance with that candour and politeness which always marked his conduct, and determined in favour of Mrs. SIMPSON.

After such a rupture, it could not be expected that they would both be retained in the Company; and as the season of 1788 was near a conclusion, Mr. GOODALL obtained letters from his father-in-law Mr. STANTON, whose borough interest, together with the fame he had industriously (*and very justly*) propagated in the Newspapers, of his wife's abilities, procured her an engagement in Drury-Lane, at four or five pounds per

per week ; and she made her first appearance in the October following, in the character of *Rosalind* ; a part in which she has discovered first rate merit.

The articles which Performers sign when they engage in a London Theatre, express that they shall act in all Tragedies, Comedies, Operas, Farces, Pantomimes, Interludes, &c. wherein their services may be required ; but there are often exceptions made at the conclusion ; or it is settled between the parties, that they will not be called upon to assist in Tragedy, when their *forte* is singing, &c. nor can it be supposed that a Manager will ruin the reputation of his Actors, and thereby injure himself, by such preposterous perversion of talents. No particular provision was, however, made with Mrs. GOODALL, and it was understood, that she was to perform second in Tragedy and Comedy : but upon being favourably received in *Rosalind*, though she did not answer the great purpose of drawing money, she refused the part of *Lady Ann*, in *Richard the Third*, as beneath her talents.

To

To investigate the dispute which followed this event, with candour, it must be observed, that Mrs. GOODALL, in strict justice, should have obeyed the Manager; but on the other hand, it must be admitted, that Mr. KEMBLE acted ungenerously, in attempting to damp the fame of a young Actress who displayed very promising abilities, by giving, for her second part, a character which his wife (who is inferior on the Stage) had given up, because she would not be troubled to descend a trap: and a character which Mrs. GOODALL declared she would perform with the utmost readiness when her fame was better established with the town; but which she feared might overturn the favourable impression she had so very recently made. Such being the case, Mr. KEMBLE would probably have declined insisting on his first orders, had not the knowledge of the Lady's anxiety for the part of *Desdemona*, at Bath, come to his ear; this circumstance putting her conduct in a capricious point of view, he persisted in his first demand.

A paper war now commenced, which produced a load of invective on both sides, and which

which therefore we shall not descend to narrate. The dispute, however, terminated favourably to both parties.

In Summer 1789, Mr. COLMAN, jun. engaged her at the Hay-Market Theatre, for the purpose of sustaining a breeches part, in his Play of *The Battle of Hexham*, for which she is admirably formed.

Mrs. GOODALL combines, in some degree, the fashion of Miss FARREN with, almost in some instances, a rivalry of Mrs. JORDAN, though certainly upon the whole inferior to both. It is not improbable but she will ere long succeed Miss FARREN in all her parts, many of which she has already sustained with satisfaction.

The beautiful symmetry of her person, when habited in the male dress, places her very nearly in competition with Mrs. JORDAN, in point of figure. Pre-eminence in this respect was much contended for by their different friends the first season Mrs. GOODALL appeared ; and it was generally allowed, that the latter, by being taller, was more elegant in person ; but that the former possessed more grace and ease——

Non nostrum est inter vos tantas componere lites.

Her



Her voice is melodious ; but her articulation in the lower tones is not quite clear, and she in general wants animation, and attention to the business of the Play ; but her improvements are great and obvious, and must very soon entitle her to the first rank in her profession.

*MR,*

*MR. PARSONS.*

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DRURY-LANE.

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HAD the Comedian we are about to introduce been attached to any of those professions where his merit might only claim mediocrity, his Memoirs would be too unincidental, and consequently too unentertaining for a place here; and we should need no apology for introducing the history of a man whose private life has left so little to speak of, did not his merit as an Actor claim this theatrical record.

In what country town in England Mr. PARSONS was born, or what induced him to the profession of the Stage, we are unacquainted with: his first appearance in public, however, is dated from Edinburgh, in the year 1758, where, having the good sense to find out his *forte*, and modesty enough not  
to

to step out of it, he struck into a line of acting which few young Performers voluntarily do; the parts of Old Men. In this walk he early acquired reputation, and being content with it, he remained there many years, cultivating his talents, till Mr. GARRICK, being apprised of his merit, engaged him for Drury-Lane, where a Performer in his line was then much wanted.

His first appearance there was in *Filch*, in *The Beggar's Opera*, in the beginning of the Winter of 1763; his wife played *Mrs. Peachum* the same night. Her merit was of the middling kind; but his, even in this part, gained him great reputation; and notwithstanding there was what was thought a finished *Filch* at the other house, PARSONS so enriched this character by his dress, manner, and the peculiar, knowing vulgarity of his language, as promised him to turn out a considerable acquisition to the list of low Comedians.

It is on the Stage, as it is in other businesses, the lives of those men who are constantly employed, and not under a necessity of ramb-ling from place to place, retain too great an  
uniformity

formity (except those unusual events which sometimes take place) to make them remarkable. PARSONS was under this predicament—he found it his interest to be stationary, and in the intervals of his leisure he cultivated his talents; they have repaid his assiduity; nor was his principal (Mr. GARRICK) sparing either in his instructions or encouragement: so that he has long been justly considered as one of the chastest Performers of Old Men, this or any other Stage has produced.

He has now grown in reality, what he has so long and so successfully represented. Old age has enfeebled him so much, and he is so very tenacious of his health, that one day at Rehearsal, some of the Performers affected surprise and sorrow for the indisposition in his looks; and PARSONS, believing them sincere, and fancying himself really very ill, sent for a coach, went home, and was confined many days by his imaginary malady.

He has lately made a trip to the Continent, but since his return he has not performed ----Indeed we fear we have not many repetitions of his excellence to be delighted by,



so late in life. Perhaps the greatest powers of PARSONS is exerted in *Corbaccio*.

It happens with most Actors who appear in disguised characters, such as *Buffoons*, *Old Men*, &c. that if they imitate the outlines of such a part, they are at liberty to fill it up as they please. This licence often gives rise to affectation and unnatural acting; but PARSONS, by a happy attention to all the minutæ of his cast, shews a finished picture of dotage, avarice, or whatever infirmity or passion he would represent—the tottering knee, the sudden stare, the plodding look, nay, the taking out the handkerchief, all proclaim him a finished Actor in his walk. Where can, for instance, be a finer illustration of Sir SAMPSON LEGEND'S account of him, in the character of *Old Foresight*, in *Love for Love*, where he asks, “On what old nail now, my Nostradamus, are you poring?” than PARSONS shews you at that time in his face and attitude. An engraving taken of him at this moment, would be perhaps the best picture of a *Plodding Astronomer* in the cabinets of the curious.

POETICAL

## POETICAL CHARACTER.

Disdaining Imitation's servile plan,  
Vers'd in the various whims of changeful man,  
As long as genuine humour can invite,  
PARSONS will still be seen with keen delight ;  
Borrowing from none, original and true,  
He Nature's mirror always holds in view.  
His chief success is seen in lower life,  
In noisy drunkenness and peevish strife ;  
And in the petulance of testy age,  
Superior merit ne'er enrich'd the Stage.  
'Tis said the common passion for applause  
Sometimes aside his better judgment draws,  
That loud Extravagance and wild Grimace  
Too oft are seen usurping Nature's place ;  
But in the scenes our living CONGREVE drew,  
Where *Crabtree's* Spite so well pourtray'd we view ;  
Or where *Sir Fretful* rankles with the smart  
Of struggling passions, that degrade the heart,  
Can e'en malignant Envy say he's found  
Beyond the verge of modest Nature's bound ?  
But won by pleasures past, perhaps the mind  
Is to some casual faults in PARSONS blind.



*MISS FONTENELLE.*

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HAY-MARKET.

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ALTHOUGH we may suppose Performers capable of representing characters contrary to their own feelings; yet, if their real dispositions were fully known, it would generally be found that the proud Tragedian is equally dignified in private; that he who successfully portrays an insidious hypocrite, is himself a hypocrite; and that the Lady who mimics the woman of fashion on the Stage, mimics her equally at home. There are exceptions to this rule, although they are few; and the most remarkable one that has come within our knowledge, is the Lady now before us.

That part of her life, anterior to her *entré* on the Stage, was passed in the same manner as that of almost every Citizen's female child. Her mother has resided in the heart



of London for many years, perfectly secluded from the amusements and gaiety of the West-end of the town; and Miss FONTENELLE went through a Boarding-school education, and was instructed in all those qualifications requisite to form a good tradesman's wife, before she had the smallest thoughts of the Drama.

The particular circumstance that first induced her to enter into theatrical life we are unacquainted with, but it probably was the suggestions of those who observed her great flow of spirits, and agreeable vivacity. The profession of Actress was so distant from her mind, that previously to her *debut* we are well assured that she never was present at the performance of more than twenty Pieces.

Mr. W. WOODFALL, a respectable Conductor of a Morning Newspaper, was the Gentleman who introduced her to the Covent-Garden Manager. To his judgment of Performers, as well as Pieces, great deference has always been shewn; and although friendship might, in the present instance, make him represent Miss FONTENELLE in the most favourable point of view; yet her success during

during the first season fully justified the opinion, that if she improved, as it is supposed every young Actress will, she would have nearly rivalled Mrs. JORDAN.

Her first appearance was at Covent-Garden Theatre, in the character of *Maggy*, in Mr. O'KEEFE's Opera of *The Highland Reel*; and as she came forward on the first night of that Piece, she prevented the disagreeable, though invariable custom of comparing a young Candidate's claims with those of a veteran in the same part; her talents dazzled at first; but they gradually fell in estimation.

There perhaps never was a young Lady who came before the Public with more confidence: whether this proceeded from supposed excellence, or insensibility to the difficult undertaking, we cannot determine; but we are inclined to think it was the latter; as her short acquaintance with the Stage could not possibly make known to her the danger of attempting it.

Too much liveliness, and too many gestures, which were not always properly adapted, constituted her principal charm; it was an exuberance so scarcely witnessed in a novice,

that the town indulged it, thinking that time and observation would correct it ; and that to check an Actress for too great a portion of spirits, would be injudicious, since many are nightly seen who have no spirit at all.

MISS FONTENELLE, however, shewed no signs of reformation : she jumped about the Stage ; clapped her hands, shook her head, squalled, and stared, without the least regard to character or situation ; and although she pleased a few, yet the town grew tired of her, and set her down as the most impudent, nay, even indecent girl that had ever been seen on the boards ;—yet no one bears a better name, or more justly deserves it, in private life.

She had been engaged at Covent-Garden for three years, at forty shillings per week ; conditionally, that if at the end of the first season either party thought proper to destroy the articles, it might be done. She was discharged at the conclusion of that period, and went to Edinburgh, where the same opinion of her forwardness and incoherence accompanied her ; yet even there her private character was respected.

She

She has been engaged at the Hay-Market, as we suppose, instead of Miss GEORGE :— but there is a disgusting falling off —Miss FONTENELLE is scarcely noticed; whereas the other was a remarkable favourite.



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*MR. BADDELEY.*

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DRURY-LANE.

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How are we to account for a person bred a Cook, and some part of his life actually engaged in that profession in Lord NORTH's family, afterwards acquiring no inconsiderable share of reputation as an Actor, but by those animosities that we so often find subsist between Fortune and Genius—when the former, as if envious of the latter, so readily avails herself of every impediment to curb her flights and thwart her inclinations?

Mr. BADDELEY's first introduction to life was in the kitchen of our English ARISTOPHANES, Mr. FOOTE, where he officiated many years. Who then can doubt of his abilities, who was able to hit with such precision the taste of so great a favourite of the Muses? His intimacy with the Stage, from the situation of his Master, flattered his natural

tural turn, and finding his inclinations every hour verging towards the *Green-Room*, he at last decided to exchange the *basting ladle* for the snuff-box, and wear the spit by his side, which he handled with so much dexterity in the course of his culinary profession

Previously to this resolution, he was determined to go abroad. To step from one profession to another at once, he thought might incur too much censure: flattering himself, therefore, that a short absence from his native country would obliterate the knowledge of his former situation, and at the same time enlarge his natural qualifications for the Stage, he hired himself as valet-de-chambre to a gentleman who was going the tour of Europe. Being three years abroad in this capacity, he acquired some knowledge of the French language; and being a man of fancy and memory, he sprinkled his mind with a number of bagatelle accomplishments, which, however they unfit a man for decorating science, should never be looked over by one who is to bustle through life.

On his return from the Continent, he appeared a gentleman at large: the dress and  
manners

manners of the French he imbibed from sympathy, and as he had some money from his Master's generosity, he was enabled to figure it away at the Play-Houses, and other places of public resort. In this round of amusements he met with Miss SNOW, the daughter of a state trumpeter to his MAJESTY, the charms of whose voice and person made such an impression on his heart as determined him to use every effort to obtain her. Fired with these resolutions, he began to attack the fair citadel, which, under the triple discharge of dressing, singing, and dancing, surrendered, after an obstinate siege of three weeks.

Finding himself in the possession of such a treasure, he hinted to her the Stage, a profession she had ever a *penchant* for, but under the protection of her husband, rendered doubly pleasing. He accordingly introduced her to the Managers of Drury-Lane, who instantly agreed with her at a decent salary.

Mrs. BADDELEY no sooner appeared under theatrical advantages, than she became a favourite of the Town. One admired her person, another her voice, and a third her acting.



ing. In short, the whole audience consented in giving her the most flattering encomiums her most sanguine wishes could form, which, no doubt, emboldened her to disclose those excellencies that diffidence, in consequence of a contrary reception, might withhold.

Mr. BADDELEY soon after made his *debut*; but his wife, before a twelvemonth had elapsed, grew so kind to a number of lovers, that even the delicacy of the *Green-Room* was roused; and a remonstrance of her being so very heedless of appearances was loudly talked of by the whole Company. Mr. G. GARRICK entered into their resentments, and happening to express himself one morning rather too warmly on the subject to Mr. BADDELEY, the affronted husband sent him a challenge, which very fortunately was decided next day in Hyde Park, as bloodless as those fought behind the scenes of Drury-Lane Theatre.

Previously to this combat, BADDELEY and his wife were discharged the Theatre, on account of the husband's insisting on receiving her salary; and it was the constant buz of the *Green-Room*, that on account of her morals, they

they never would be re-admitted ; but from whatever motive it happened, whether from BADDELEY's giving a proof that he possessed more virtue than common fame allowed him ; or that an useful Actor and Actress were thought distinct characters from a dissipated man and woman, they were next season taken in at their usual salaries.

Mrs. BADDELEY, however, soon separated from her husband ; and from the profusion of wealth bestowed for her favours, she lived for several years in an uncommonly splendid stile ; but when her charms decreased, she could not decrease her expenditure, until she was obliged to fly to Scotland from her creditors, where she drank laudanum to drown the recollection of her past life, and died a few years ago in great misery.

As an Actor, Mr. BADDELEY has merit in several parts of low Comedy ;---*Foreign Footmen* he is in thorough possession of. During his residence on the Continent, he acquired their manner with their pronunciation, which sets off his character to critical advantage. To a person who has travelled, the shrug of Canton betrays the obsequiousness of the Swiss, as much as his conversation.

POETICAL

*POETICAL CHARACTER.*

Next of the comic train, o'erlook'd too long,  
Shou'd BADDELEY employ the critic song,  
Whose talents, though not various, seldom raise,  
In his own proper track, a languid praise,  
Form'd for those characters in middle life,  
Where testy tempers breed incessant strife,  
He's oft so excellently crabbed seen,  
As to subdue the sharpest critic spleen.  
His skill in Frenchmen has procur'd his name  
No scanty portion of theatric fame.  
Yet, though we own that BADDELEY can trace  
Their mean servility and peevish grimace,  
He poorly labours to depict by these  
The polish'd Frenchman's elegance and ease.  
His chief defect's a kind of snarling brawl,  
The testy tone of misanthropic gall;  
Which, though it well his general cast portrays,  
Invariably appears in all he plays.  
'Twere well, methinks, to check this snappish way,  
Lest prating folks impertinently say,  
That in these froward accents we may find  
The genuine traces of a crabbed mind.

*Mr.*

MR. JAMES AICKIN.

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DRURY-LANE.

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LIKE a great number of our Theatrical Heroes, this Gentleman was born in Ireland, and bred to the business of a Weaver, which he followed for some time in the capital of that kingdom. His inclination not corresponding with trade, accounts very well why he could not succeed in it. The principles of business require as nice an attention as the principles of mechanics; and the person who is inattentive to the smallest movements of either, will be greatly disappointed if he expects the usual operations.

The employment of a Weaver agreed so ill with the natural bent of his mind, that before he had reached the age of twenty, he abandoned the shuttle for the truncheon, and made his *de'ut* in the kingdom of Ireland, in a Company at that time managed by



by Mr. W. LEWIS's father. When he had sufficiently tried his talents, he embarked for Scotland, and by degrees grew so great a favourite with the people of that kingdom, from his merit as an Actor, and his sensible deportment in private life, that he became, on the defection of Mr. LEE, the Hero of the Edinburgh Company, and played most of the capital parts in Tragedy and Comedy, with very great satisfaction.

At this time there happened to be in the Company, a Player whose name was STAYLEY, and who formerly belonged to the Theatre in Smock Alley, Dublin, under the management of Mr. SHERIDAN. Like many more in the world, STAYLEY over-rated his own abilities, and depending on his interest with the town, demanded such an increase of salary, that the persons who managed for the Company were obliged to discharge him. In his temper he was one of those restless, turbulent spirits, that felt thorns in every situation;—and rather than not *oppose*, he would rather not *exist*. Bred an Academic, he had some smattering of books, and early dabbling with the Muses; he

he rhymed lines out of number, without the least gleam of fancy or imagination.

With these outside qualifications, and a very imposing specious behaviour, he ingratiated himself so far into the esteem of the young Collegians at Edinburgh, and represented his case in such favourable terms for himself, and such ungenerous ones for the Company, that they determined to force the Managers to a compliance. The Managers hearing of this, represented the case in a public Advertisement, signed with all their names: however this would not do. The next night the Pit was totally invested with these sons of *Alma Mater*, who with one voice, on the rising of the curtain, demanded, "Why Mr. STAYLEY was not engaged?"—and particularly called for the appearance of Mr. J. AICKIN, who, as the principal Performer, was the first name in the Advertisement. After his name had been riotously called upon several simes, he came forward dressed for *Romeo*, (the character he was preparing to play) and in the most conciliating terms, attempted to explain the unreasonableness of his Fellow-Comedian's behaviour,  
but

but all in vain——The cry of the Pit was, “Damn your saul, mon, doon on your marrybanes, and ask pardon of a Brittish audience.” So servile a concession, for only the imputation of an offence, he thought below the dignity of Human Nature; and after expostulating for some time in vain, during which he was several times thrown at from the Pit, he came forward, and expressed himself to the following purport:

“GENTLEMEN,

I know of no offence either my fellow-Performers or I have been guilty of, which, if you would but listen to me, I should soon be able to explain to you. As to going on my knees, it is what I never will do but to God and my King. If any Gentleman insists on it, he must rip from me this heart which inspirits this declaration.”

He had no sooner concluded, than the Stage was crowded with Collegians, who, with their swords drawn, searched every corner of the house for the assuming *Play-Actor*, but in vain. Observing their motions, he had time to escape out of a back window,

window, which led into the street. Disappointed in their search, they turned their revenge upon the Scenery, of which they soon gave a good account. They next attempted the Green Room, which, as they could not so easily force, they had recourse to firing, and, with this intent, run a lighted torch, (which providentially had not the designed effect) under the door. Amongst this groupe of young heroes was the second son of Lord BUTE, who had even a narrower escape than his father when struck at with a bludgeon, by the falling in of two side wings, of which he himself cut the ligatures.

The Theatre thus demolished, the Company were unavoidably obliged to separate for the season, and that too at a period when the country was covered with frost ; in consequence of which, many who had families were near perishing. In this dilemma, Mr. AICKIN set forward for London, despairing of ever reconciling himself upon terms in the least agreeable, and after some time got an engagement at Drury-Lane Theatre.

It



It is in the profession of the Stage what it is in many others, a man's talents are often suffered to cool before he is permitted an opportunity of displaying them: AICKIN felt this sensibly on his first engagement, for the parts he would have done justice to were in the possession of others; so that his employment was consigned to the hero, and often the secondary character in some bad Farce. The scarcity of Performers in FOOTE'S Theatre, however, soon after did him justice. At the Hay-Market he convinced the Managers of Drury-Lane, that he had more about him than they imagined. As an Actor, without pretending to be capital and striking, there is an ease and manner about his performances which are very agreeable and natural. His *forte* lies pretty nearly alike in Tragedy and Comedy, in both of which he may be considered as a good second. In short, the whole of Mr. AICKIN's merit may, with great propriety, be assimilated to an agreeable beauty, who, without having any charm particularly striking, possesses a captivating something altogether.

MRS.

*MRS. HOPKINS.*

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DRURY-LANE.

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THE addition of dress, powder, and paint, necessarily allowed to dramatic Performers, and the advantageous point of view in which they are placed on the Stage by the Author, renders them dangerous assailants on the hearts of their auditors; particularly in the country, where simplicity seldom separates the man from the Player; and where objects seldom appear so gaily decorated.

To the artillery of Theatric equipment are we to ascribe the reason for Mrs. HOPKINS having a place in this Work. Born in York, and educated under the inspection of her father, who kept a public house in that city, it is probable she might, at this day, have officiated in the bar, or presided over the family of some respectable tradesman, had not Mr. HOPKINS, while a Mem-  
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ber of the York Company, lodged in her father's house. Charmed with her appearance, and not blind to the advantages that were likely to arise from such an union, he poured the tale of love into her ears ; performed *Castalio* to her in the tap-room ; and, after praising her talents for the Stage, prevailed on her to become his spouse, in which situation she hoped to figure a dramatic Heroine of the first class.

Like all infatuated Spouters, she chose Tragedy for her *entré*, which was in Yorkshire, but unmarked with any great *eclat*. With her husband she soon afterwards went to Edinburgh, where she improved in the profession, and acquired such reputation as induced the Dublin Managers to engage her.— She made her *debut* there as *Juliet*, the late Mr. RYDER performed the part of *Romeo*.

In different parts of Ireland she was considered as an Actress of some merit ; but her husband was more remarkable for writing a neat expeditious hand, and for being conversant in the regulation of the internal business of a Theatre than for great abilities as  
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an Actor. The Managers of Drury-Lane happening to want such a man, and having Mr. HOPKINS recommended as one who was perfectly qualified to superintend in getting up Plays, engaged him for a Prompter, a situation which he filled until his death.

Mrs. HOPKINS was likewise engaged ; but she found it necessary to drop the Tragedy Queen in London, and to adopt the mother ; a line of acting she has always appeared in, in this city, and for which her figure is very well calculated. There are those, however, on the Stage, who excel her ; but as it is a department that requires no great talents, custom has established her in it.

She has brought two daughters on the Stage ; the eldest is married to a Gentleman in the country, and the other is married to Mr. KEMBLE, the present Manager of Drury-Lane Theatre.



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*MR. MOODY.*

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DRURY-LANE.

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A DESIRE to excel, is almost a leading principle in every breast. We often mistake inclination for genius, without weighing the force of our powers, or the depth of our abilities. 'The Hero of these Memoirs, were his desires alone consulted, would have fallen an early victim to this error ; and instead of being what he is, one of the greatest favourites of THALIA, might have ranked at this day among the most humble votaries of MELPOMENE.

Mr. MOODY was born in Cork, in the kingdom of Ireland. His father's name was COCHRAN, who followed the profession of a Hair-dresser, in that town, and brought up this, his eldest son, to the same trade, at which he worked many years after he was

out of his time, in Tuckey-street. These little circumstances Biography would probably have overlooked, did not Mr. MOONY often declare he is an Englishman, and born in Stanhope-street, Clare-market.

When he first felt an inclination for the Stage, unwilling to disgrace his family in a profession so disreputable as this was in Ireland, he set off for Jamaica, where he readily got admittance into a Company established at Kingston, and as he had his choice of parts, he claimed Tragedy, as the most favourable to his talents. Here he played *Hamlet*, *Lear*, *Romeo*, &c. with no inconsiderable reputation. Whether it was that Mr. MOONY acquitted himself with merit in these characters, or the people of that country not having their tastes polished enough to be sufficient judges, must be left undetermined. However, he was the favourite of the people, brought good houses, and after being many years amongst them, left them with that regret that is ever the result of previous satisfaction.

He had worn out his early prejudices sufficiently when he got to England, not to be  
ashamed

ashamed of applying to the Managers of Drury-Lane. Here, however, he would have still claimed the buskin, did not he find that walk already overstocked. Contented, therefore, with being admitted as *a servant of all-work*, like many a Theatrical Genius, he was thrown on the shelf, only playing the under parts in Tragedy (where it is almost impossible to discover any traces of merit) and vulgar Irishmen. An opportunity at last offered itself in his favour, that disclosed his comic abilities to the Public, by being cast for *Captain O'Cutter*, in Mr. COLMAN'S Comedy of *The Jealous Wife*. His humorous manner of supporting this character assisted the run of the Piece, and got him great reputation, not only with the Public in general, but with the Bench of Critics.

He had not been very long placed in the favour of the Town, before the following event had nearly driven him from it: In January, 1763, several Gentlemen, headed by a Mr. FITZPATRICK, formed a design of enforcing half-price to be taken at all Pieces except Pantomimes. For this purpose, they circulated a printed advertisement about



the Coffee - houses in the neighbourhood of Covent-Garden, and because Mr. GARRICK would not immediately comply with their demand, when formally made in the Theatre, they proceeded to tear up the benches, and otherwise to demolish the inside of the house, by which the Manager was obliged to give up the Play, which was an altered one, and return the money.

The next night, being the first of *Elvira*, they renewed their scheme. Mr. GARRICK came forward and consented; but still they would have an apology from Mr. MOODY, for having been zealous in his Master's cause.— He came forward, and thinking to turn the business off with a laugh, said, in the Irish way, “ he was sorry he had displeased them, by saving their lives, in preventing them from setting fire to the house the preceding evening.” But this address had quite the contrary effect to what was intended, and the Half-price Party loudly insisted on his going on his knees to ask pardon; to which he answered, with great indignation, “ *I will not, by G—d.*”

Mr. GARRICK was so pleased with his  
behaviour.

behaviour, that on his coming off the Stage, he assured him of his income, though he might not be able to perform, as a great part of the audience were now his avowed enemies. But Mr. MOODY, not liking to rely on the generosity of the Manager, waited on Mr. FITZPATRICK, who was at the bottom of all the mischief, and insisted on having satisfaction, either by signing a paper, acknowledging to have used him ill, or in any other way he thought proper. Signing the paper Mr. FITZPATRICK declined, but made an appointment with Mr. MOODY, to settle the affair amicably; and in the intermediate time, he wrote a condescending letter to Mr. GARRICK, acquainting him, that himself and friends were ready to support MOODY whenever brought forward; which they accordingly did, and he was again reinstated in public favour. The same party, after a contest of several nights, soon after accomplished their design of forcing the Covent-Garden Manager to take half-price likewise.

To crown the hopes of his rising reputation, Mr. MOODY was reserved for *Major O'Flaherty*, in the *The West-Indian*, a cha-

rafter he has supported with such judgment, as to divide the applause with the Author : and from this æra his fame has been fully established in London.

During the many years Mr. MOODY has officiated at Drury-Lane, he has prudently reserved a great part of his profits, to guard against the necessities of accident or old age. He was at one time extremely fond of gardening, and kept a pretty country-house, near Barnes Common, from whence he has been known to walk by the side of his cart, with his vegetable productions to Market, and inspect their sale.

His Dramatic merits are so well known, that it is unnecessary to describe them very minutely here. He is the first who brought the characters of Irishmen into great repute, and rendered them a distinct line for a Performer to acquire fame by. But now he seems less ardent in his endeavours to please. He often goes through his parts with a torpor bordering upon sleep ; and the true cause of his continuing on the Stage seems rather to proceed from his love of a good salary, than an itching for fame.

*POETICAL*

## POETICAL CHARACTER.

At MOODY's call the Muse renews the strain,  
MOODY, a vet'ran on the comic plain,  
Whose talents might our warmest praise engage,  
In low-bred humour, and in rustic age;  
But that, too conscious of his former fame,  
He yields to sluggish indolence his frame;  
Glares with a vacant visage on the throng,  
And slowly drags his torpid limbs along.  
What'er he now assumes, he's always seen  
As if his mind were sunk in stupid spleen.  
Those who have known his worth, with wonder see  
His talents hid beneath this apathy;  
And are but tempted to applaud him still,  
By fond remembrance of his former skill.  
While those who ne'er his once fam'd merit knew,  
With just contempt the lifeless lumber view;  
And scarce believe that one unhurt by age,  
Could thus obscure a genius for the Stage.  
Strange! that a man, who really can excite,  
With humour's genuine force—no mean delight;  
Who drew old *Adam* with such touching art,  
That ev'ry feeble accent struck the heart;  
Who shew'd such nature in an honest clown,  
And gain'd in IRISH parts such just renown:  
Should, by so vile a negligence betray'd,  
His public character so far degrade.



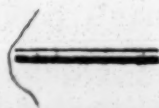
MOODY, for shame ! bring all thy talents forth ;  
Let rising critics know thy native worth ;  
Shew them that he who could engage the lays  
Of CHURCHILL, and his envy'd plaudits raise, }  
Can still deserve the public's warmest praise.

MRS.

*MRS. BROOKS.*

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HAY-MARKET.



To attain excellence in dramatic exhibition, requires natural abilities, both for conceiving the various characters, and for communicating the conceptions forcibly and impressively to the spectators, and art to improve and regulate the talents bestowed by Nature. Mrs. BROOKS, on her first appearance, gave striking proofs of her genius for theatrical representation.

This Lady is the daughter of a gentleman of the name of WATSON, in the county of Forfar, in North Britain. He, by his adherence to the STUART family in the year 1745, forfeited his property. He afterwards married, and settled in London in the mercantile line. About the year 1763 he went on business to Jaimaica, where he died; leaving

leaving a widow with six children, of whom Mrs. B. is one of the youngest.

Her mother gave her an education in a capital Boarding-School, and sent her to France to compleat her in genteel accomplishments. On her return, she became tutress in a nobleman's family, and soon after, at the age of eighteen, married Mr. BROOKS, who was at that time an eminent Paper-hanging Manufacturer. By misfortunes in business he became a bankrupt; and she, from the most laudable of all motives, that of lending *her* assistance towards the support of their family, turned her thoughts to the Stage.

She first appeared under the auspices of Mr. COLMAN, at the Hay-Market Theatre, in July, 1786. The character was *Lady Townly*, in which, though confessedly one of the most difficult in the Drama, she met with more applause than her most sanguine friends could hope for. In consequence of this reception, she performed it four times that season to crowded and brilliant audiences, and succeeded in an engagement at that Theatre.

At the close of the season, she received an  
in-

invitation from Mr. DALY to perform in Dublin. That she accepted ; and met with success far beyond her expectations. She was honoured with the patronage of some of the first characters in the kingdom, who bestowed the most flattering compliments on her theatrical talents.

The next Winter, at the end of the Hay-Market season, she went to Edinburgh and Glasgow, where she performed with universal approbation. She personated the part of *Yarico* with great applause, on the first introduction of that Piece on the Edinburgh Stage. She likewise appeared in the opposite characters of *Lady Townly* and *Cowslip*, and was much admired in both. Her success in parts so different is a proof that her talents are sufficiently diversified. The very numerous assemblage of ladies at her Benefit at Edinburgh, and the reception she met with in the first families there, bear an honourable testimony to her private character, as well as theatrical merit.

To the talents of Mrs. BROOKS is added virtuous conduct : she is an affectionate wife and tender mother, and is an excellent member



ber of the great theatre of society, and as such cordially received by genteel and worthy people.

*Gratior est pulchro veniens in corpore virtus.*

Beauty renders other perfections more irresistible. Of that fascinating quality none can possess more than our Heroine. Her features are regular, and adorned with delicacy of complexion. Her countenance exhibits both animation, and bewitching softness, which no regularity of features can give : from mind only can they proceed. She is tall, and elegantly formed. Her deportment is easy and graceful.

This Lady more resembles Miss FARREN than any Actress we have seen.—She copies every attitude and gesture ; her enunciation is also formed upon the same model.---Her voice is thin, and therefore suited best to a small theatre. Her manners are sufficiently fashionable, and her understanding seemingly well cultivated.

*MR.*

MR. HULL.

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COVENT-GARDEN.

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WHEN grey hairs are accompanied by virtues, they have every claim to our deference and respect: and when virtues are found in a Theatre, they claim encomium not only as their due, but as a punishment to those persons who have none, and who attempt to laugh all morality out of countenance:—indeed morality is a stranger *behind the curtain.*

What Mr. HULL's early pursuits in life were, we cannot precisely tell. He is one of the oldest Actors on the London Stage, and one of the most respectable men off it. Not content with guiding his own conduct by those principles that distinguish the man from the scoundrel, he has ever been ready to relieve  
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the indigent, to patronize the friendless, and advise with mildness the profligate.

A Theatrical Fund for the relief of distressed Actors and Actresses was long talked of, but never began until Mrs. HAMILTON, a once eminent Performer, was reduced to extreme poverty. This appeared a favourable crisis, and Mr. HULL, in conjunction with Mr. MATTOCKS, stepped boldly forward, called a meeting of the Performers, and addressed them on the expediency of making some provision for the sustenance of those who by age or misfortune might be reduced to want; the scheme succeeded, and it was agreed, that six-pence in the pound should be paid out of the weekly salaries, towards raising a Fund for that purpose. The same plan was adopted at Drury-Lane, where Mr. GARRICK performed annually for its benefit, and where there is still a night given to it every season. The only person who dissented from this laudable undertaking was Mr. and Mrs. YATES, and the shameless reason they assigned was, that they should never want its assistance.

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The founding such an excellent institution, must perpetuate the philanthropy of Mr. HULL, who likewise claims an honourable rank among men of Literature for the several Dramatic Pieces he has produced. They shew him at once a man of education, taste, and genius; and his Tragedy of *Henry the Second*, or *Fall of Rosamond*, will be a Stock Play when he is no more.

Soon after Mr. COLMAN relinquished the management of Covent-Garden Theatre, the better to attend the Hay-Market, which was his sole property, Mr. HULL was appointed to conduct the business in his stead, a situation which he filled three years with great credit, till finding it too laborious for his constitution, he resigned it: and Mr. LEWIS, the present Acting Manager, was chosen to be his successor.

Mr. HULL is now considerably advanced in years, yet he still officiates in the Theatre. His parts are confined to aged fathers, nor is he under the necessity of counterfeiting bodily debility. In such characters as *Priuli*, *Friar Lawrence*, *Sir John Flowerdale*, &c. he



he is precisely what they were designed to be, tender, moral, and infirm. He performs at Birmingham every Summer, where he is a great favourite, and where he steps into the more arduous walks of the Drama.

*POETICAL CHARACTER.*

Though HULL from Nature few externals owns,  
No striking features, no expressive tones,  
Yet has she given an ample recompence,  
In firm integrity and manly sense.  
No wild ambitious thoughts his mind enflame,  
To soar on parts of highest notes to fame.  
With prudent modesty his powers he views,  
And always acts what Reason bids him chuse.  
Where cautious age, from long experience wise,  
To check wild youth's impetuous ardour tries,  
The rev'rend monitor he justly plays,  
And boasts a solid claim to critic praise.  
But with most force he strikes upon the heart,  
Whene'er he personates a worthy part :  
Warm with congenial fire, we always find  
The genuine workings of an honest mind ;  
The virtuous fervour mounts into his face,  
And the man's worth we in the Actor trace.  
When from these kindred characters he flies,  
To wear the subtle villain's base disguise,  
His generous feelings counteract the part,

And

And faint are all the efforts of his art.  
The honest Muse at first may only mean  
To paint the worth that decks the public scene :  
But when, amongst the Stage's thoughtless train,  
She finds a character exempt from stain,  
Pleas'd she deserts the Critic's nicer plan,  
And leaves the Actor, to applaud the man.

*MRS.*



MRS. WEBB,

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COVENT-GARDEN,

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IF not the most charming Actress, yet certainly the most conspicuous on the Stage. She was born in Norwich, and early initiated in theatrical mysteries, but to enumerate the Companies she has performed in would be to enumerate nine-tenths of the Companies in the three kingdoms.

Her maiden name was CHILD. She married Mr. DAY, and was in the Norwich Company thirty years ago. After the death of her first husband, she conceived a fondness for Mr. JACKSON, a Comdian well known in Bath and Bristol, and lived with him many years.

The flattery of our predominant passions is sure to be followed by affection, which opposite tastes more firmly rivet. Mrs. DAY was such an admirer of *Heliogabulus*, that she



she studied the different ways of cooking animal food, with more satisfaction than she studied SHAKESPEARE or CONGREVE, and such was her proficiency in dressing a Beef-steak, that the late Mr. WEBB felt her culinary preparations go to his heart ;—he praised her ingenuity in pleasing the palate—she was delighted with the compliment, and equally fond of pleasing—Their sympathy of sentiment induced them to marry.

A more jolly couple than Mr. and Mrs. WEBB never trod the Stage—their appearance was not at all calculated to excite compassion, and make a lucrative benefit in a country town ; they had, however, a good income from the Edinburgh Theatre, which enabled them to indulge in their favourite passion.

Mr. WEBB performed in London ten or twelve years ago, without that *eclat* necessary to insure a permanent engagement.

The first part that impressed the Manager with a favourable opinion of her talents was *Mrs. Kitchen*, a character in some small temporary Piece of Mr. COLMAN's, which was performed at the Hay-Market ; and a character

rafter which, it may be supposed, she was well acquainted with. *Mrs. Cheshire*, in the *Agreeable Surprise*, next brought her forward. She was engaged at Covent-Garden, and in such parts as *Lady Dove*, *The Duenna*, *Lady Lambert*, &c. she stands alone, unrivalled by any competitor. Her voice is remarkably strong and clear, and her enunciation perfectly correct: indeed she is allowed to be one of the best speakers on the Stage. She was formerly a celebrated Singer in the country, and still evinces musical ability; but what has gained her most reputation is her figure, which is uncommonly lusty and grotesque; yet she is extremely vain of her beauty.

The expence of the plentiful table forced Mr. WEBB into the King's Bench, where he died a few years ago.

Before we leave this stately dame, we cannot help relating, that one evening, entering the *Green-Room* very warm, wiping her face with her pocket-handkerchief, she suddenly exclaimed, "C——st F——s, my handkerchief smells of oil!"——"No wonder," Madam, replied Mrs. MATTOCKS, "You've just wiped your face with it."

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*MR. C. BANNISTER.*

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DRURY-LANE.

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IN the course of these Memoirs we have met with many heroes and heroines, who have at first grossly mistaken their proper walks in the Drama, but none so much as our present subject, who, in possession of one of the finest voices ever heard, neglected TERPSICHORE for MELPOMENE. Tragedy is indeed the sphere in which every stage-struck youth first pants to shine; yet we own astonishment that the gifts of Nature did not first point out Mr. BANNISTER as a Singer.

This Gentleman was born in Gloucestershire: while he was very young, his father was appointed to a good living in the Victualling-Office at Deptford. Here our Hero formed intimacies with the members at CARR'S, a small Company who performed in



the villages in the vicinity of London, and who were then at Deptford. He was admitted behind the scenes, and often used his influence with his father's neighbours, to procure the loan of a bed for *Desdemona*, or a fine candlestick for *Lady Macbeth*. One evening he assisted in conveying from his father's custody several *empty* hogsheads to roll about and make thunder for *King Lear*; but had they been full of BACCHUS's juice, the ancient Briton would have preferred them to elemental tempests.

His familiarity with the Gentlemen of the Sock and Buskin inclined him to their mode of living, and excited his desire to commence Actor. Before he was eighteen, he performed *Romeo*, and afterwards *Richard the Third*, &c. in which parts the people of Deptford gave him very flattering applause; but he never entered as a mercenary in this Company.

His propitious onset fired him with desire to attempt the Capital at once; he accordingly procured recommendations to Mr. GARRICK, who declined engaging him, alledging, that HOLLAND and O'BRIEN were such favourite Tragedians, that a raw recruit would  
have

have little opportunity of displaying his talents. This refusal did not, however, abate the ardour of Mr. BANNISTER ; he obtained an engagement for Norwich, where he instantly entered on the good opinion of the inhabitants of that city, and for several seasons was a very great favourite.

Our Hero was selected by FOOTE as one that would be useful in the Hay-Market ; his debut here was as *Will* in *The Orators* ; and on the same night Mr. JOHN PALMER likewise made his *entré* as *Harry Scamper* in the same piece. BANNISTER, who gave Imitations, had GARRICK sitting on one hand, and O'BRIEN on the other, which naturally abashed him : he, however, acquitted himself to the general satisfaction, and was greatly applauded.

He imitated TENDUCCI and CHAMPNESS with much facility and precision. His exertions in this line made great noise in the town, and GARRICK took GIARDINI behind the scenes at the Hay-Market one evening, purposely to have his opinion. That celebrated Musician was delighted, and declared, that BANNISTER'S Likenesses were uncom-

monly happy, but with this difference, that he had a better voice than those he imitated.

The next Summer he was engaged for Ranelagh and Marybone Gardens, and sung three nights in the week at each place. Beside performing in Musical Burlettas, he likewise gave his Imitations at those places, and added to them Mrs. DORMER, who sung in the orchestra with him. His fame in mimicry daily increased; he did not ape the faults of the originals, but gave their beauties with undiminished effect, sometimes added graces to them; and it is but justice to observe, that all Imitations since that time have been but caricatures or daubings compared with his.

Mr. GARRICK saw his merit, and engaged him for Drury-Lane, where he made his *debut* as *Merlin* in *Cymon*. He remained a member of that Theatre, advancing in his profession, but without any remarkable circumstance, till after that Gentleman's death.

But the most genial soil to his talents was the Hay-Market. Here he was brought forward as an Actor, as well as Singer; and  
among

among the earliest of his performances that procured him favour, was his manner of singing the Song of *Admiral Benbow*. He continued at the Hay-Market long after FOOTE died.

Having for many years been an established first rate Singer, he in 1782 demanded an increase of salary from the Managers of Drury-Lane, which they would not consent to so fully as he wished; and in consequence, he articed himself to Mr. HARRIS: but matters were again accommodated, and he returned to Old Drury in 1785, where he continued till the commencement of the season 1787-1788, when he deserted it for the Royalty-Theatre, although his name was advertised for *Steady* in *The Quaker*.

Mr. JOHN PALMER used every artifice to interest our Hero in his cause, and nothing but *honest* CHARLES was echoed by every underling in that desperate scheme. Mr. BANNISTER being of a warm temper, and preferring friendship to profit, embraced the cause of the Royalty Theatre as his own; he forfeited the good-will of the Managers of the three Theatres-Royal, and his en-



gements at them: he even was taken before a Justice as a vagabond, for speaking a few words on the Stage of a Theatre which was not sanctioned by Act of Parliament, and combated every obstacle in defence of his professed friend Mr. PALMER. \ A short time, however, proved to the projectors of the plan, that it would be abortive; and in this dilemma Mr. BANNISTER was left to shift for himself.

Conscious of having acted in opposition to the Winter Managers, and too proud to make the least apology, or indirectly to solicit an engagement, he quitted London, and performed at Norwich, Edinburgh, &c. with great *eclat*. This was about the conclusion of Mr. BOWDEN's first season at Covent-Garden; and as that Gentleman would not sign articles, stipulating a forfeiture of salary, in case of indisposition, Mr. JOHN BANNISTER negotiated, and compleated an engagement for his father to commence the following season.

Previously to his *debut* at Covent-Garden, he renewed his favour with the Public at the Hay-Market, in the Summer, and was received

ceived with general and loud gratulations. He has continued to perform, during the Summer season, at this Theatre ever since. He performs at present at the Drury-Lane Theatre.

No Actor is more celebrated for *jeu d'esprits* than CHARLES BANNISTER; he is fond of company, and contributes largely to conviviality; without loquacity or ill-nature, he now and then makes a remark, or a *bon mot*, on the conversation, which, if they are not always brilliant, yet they never are despicable; and told by him, they always excite a laugh.

Coming down Bow-Street, he met a *Thief-Taker*, with a man in custody; he asked the magisterial Mercury what offence his prisoner had committed, and being told that he had stolen a bridle, and was detected selling it, CHARLES observed, "Ah! then he wanted to *touch the bit*!!" \*

Being in company where a Mr. NIX gave imitations of the Actors, he was asked what he thought of the Likenesses, and replied,

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\* *Bit*, beside being the name of that part of a bridle which goes into the mouth of the horse, is likewise a *cant word* for money.

“ Though I scorn a bribe, yet I cannot declare my opinion for *Nix*.” †

Going into a Pastry Cook's shop with PARSONS, the latter gentleman was very curious in examining an *Electrical Eel*, and enquired of CHARLES what sort of a Pie he thought it would make? He answered, “ a *shocking* one.” These Puns have the more merit, as they are always readily said and neatly delivered.

He is often invited to the most eminent public and private Societies, not for his singing alone, but for his good company; he is a Member of the *Jé ne sçais quoi Club*, instituted by the PRINCE OF WALES, and to which none but the most distinguished and select personages are admitted;—indeed His Royal Highness, who is particularly partial to those who have the blunt manners of an Englishman, shews a great predilection to him: frequently shakes him by the hand, and converses with the most easy familiarity.

His voice is a strong clear Bass, with one of the most extensive Falsettos ever heard; they were finely contrasted in a *Pantomime*,  
performed

*Nix*, a cant word for *nothing*.

performed at the Hay-Market about eight years ago, in which he was dressed one half like a *Huntsman*, and the other half like a *Beau*, in which he sung a *Duet*; one part in the rough tone of a Sportsman, and the other with the most feminine shrillness.

In such characters as *Hawthorn*, in *Love in a Village*; *Steady*, in *The Quaker*; *Arionnelli*, in *The Son-in-Law*, &c. he is without an equal. He studied his old Master Foote, and represents many of his parts with great success; and few can boast of more public partiality.





*MISS HAGLEY.*

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DRURY-LANE.

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THE present popularity of Music opens so many sources of emolument and reputation to Singers of ability, that it may be justly asserted, there is not so profitable a line in the Theatre. A Vocal Performer carries strong recommendations into company, and though some profess a pride above singing in private, yet it is a very false pride.

Miss HAGLEY was early introduced to public life, and therefore we presume she is not unwilling to display her talents in private. Her father kept a Public House at the top of Sackville-Street, where she was remarked for vivacity and a pleasing voice, which induced several friends to point out the Stage as the proper place for exerting those powers which Nature had bestowed upon her. Her parents, however, declined initiating her in a profession so dangerous to female rectitude; nor was it until their circumstances were considerably

siderably deranged, that they consented to her being apprenticed to Mr. LINLEY.

That Gentleman, who has so often evinced his skill and success as a Teacher, bestowed great time and care on her instruction; and in the Winter of 1789, he brought her forward at Drury-Lane in the *Oratorios*. Her *debut* was not, indeed, marked with great *eclat*, yet she gave sufficient proofs of possessing a voice and taste which might one day acquire her considerable celebrity.

In the September following she was engaged on a regular salary, and placed as a Member of the Theatre. She has performed *Gillian*, in *The Quaker*, and several other vocal characters, in which she has given general satisfaction. Her voice, though not strong, is plaintive and agreeable; her person neat and genteel; her style evidently copied from Mrs. CROUCH, to whom she has proved a tolerable substitute. During the last season, her captivations were displayed with so much effect in *Cymon*, that her hand was asked in marriage by a Gentleman of property, who insisted upon a monopoly of her powers as the condition.

MR.

*MR. PACKER.*

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DRURY-LANE.

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IF not the most eminent Actor, this Gentleman may boast of peculiarity; for though he has been longer on the Stage than any Performer in Drury-Lane house, yet he alone can justly say he never excited risibility or grief, in any one of the various characters he has represented.

He was bred a sadler, and followed that employment in Glasshouse-Street, Swallow-Street, when he first conceived the design of commencing Player. But whether his first essays were made in London or the Country, we cannot ascertain. He was engaged by Mr. GARRICK when a very young man, and performed the second and third-rate characters in Tragedy and Comedy, with our little Roscius, near forty years ago.

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It is well known that Mr. GARRICK encouraged those Actors who, without offending the audience, were devoid of any other merit than that of being perfect in the words of their parts, clean, and well-dressed, and attentive to the business of the Stage, particularly to his own regulations. In Mr. PACKER he found one exactly of this description; one who, while he was a necessary instrument in the Drama, was likewise a foil to the brilliant talents of his Master. *Aimwell*, in *The Beaux Stratagem*; *Vainlove*, in *The Old Bachelor*, *Bellmour*, in *Jane Shore*, and other youthful parts in the same line, and of equal importance, he sustained for many years, until his age suggested to him the necessity of relinquishing them; and he now confines himself to *Fathers*, or antiquated faithful *Servants*.

The cast of his countenance is extremely sour, and rather offensive. His claims to public favour arise rather from his long services, than his abilities as an Actor.

MRS.

## MRS. EDWARDS.

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DRURY-LANE.

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To a woman in London who is inclined to make the most of it, a pretty face is indisputably a fortune. By that alone, we see females advanced from the most abject situations to the most affluent and splendid. If examined minutely, the *Cyprian Dames* of this city will be found to be in general of very humble extraction. Beauty, in whatever garb, tempts the one sex, and riches seldom fail to prevail with the other. The drudgery of servitude is readily deserted by those young women whose minds are uncultivated by education; who dread not the resentment of relations; and who delight more in the tawdry dress of prostitution than the bread of virtuous industry.

To ascertain the parents of Mrs. EDWARDS

WARDS would, we conceive, be very difficult, therefore we decline the task. Her first entrance into life was while quite a girl, and from the nature of her occupation she was christened *Match Matilda*, by the boys about Covent-Garden. As she advanced in years she disclosed great beauty, and pert vivacity, and a house-keeper in Bow-street conceiving that those accomplishments might be turned to advantage, persuaded her to give up the *piqued pointed brimstone business*, and decorating her with fine cloaths, sent her abroad for a more dishonourable purpose.

To follow her through every situation would, we presume, be as unpleasant to the Reader as to the Biographer. She always had an eye to promotion, and distributing her favours for that purpose, she became independent of the patroness; took lodgings of her own, and soon after captivated the heart of Mr. R——, an Auctioneer, who bidding very liberally, knocked her down as a piece of goods for his own house, and we believe he has kept her ever since.

As the Theatres are much resorted to by *public ladies*, Mrs. EDWARDS felt a *penchant* for

for the Drama, and languished for an opportunity of trying her powers on the Stage. He must be cold, indeed, who would listen with indifference to the solicitations of a pretty woman. Doctor ARNOLD was prevailed on, who, after having her a short time under his tuition, brought her forward in *Captain Macheath*, at the Hay-Market, about six years ago.

The applause she met with in that character was not so favourable as to rank her a principal Singer;—she, however, obtained an engagement, and performed second-rate vocal parts and chambermaids, until the Summer of 1789, when she ogled Mr. WRIGHTEN, the Prompter at the Hay Market and Drury-Lane, so effectually, that he used all his influence, and procured her a genteel salary at the latter Theatre.

An eagerness to rise in one's profession is greatly to be commended, and Mrs. EDWARDS spares no artifice to accelerate her advancement that a pretty woman can avail herself of. Mr. KELLY is an excellent Musician, and she an agreeable woman, therefore he has taken some pains to improve her. She performed



performed several characters with ability that Winter, and particularly *Lucy* in *The Beggar's Opera*, for which her figure and manner are peculiarly adapted.

Her person is rather short, and very lusty; her face pretty, though her eyes are very small. For Singing, in any other parts than Chambermaids, her voice wants compass, but in parts of low Comedy, she proves very useful.

*Mr.*

*MR. ROBERT PALMER.*

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*DRURY-LANE.*

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AN Actor certainly requires great study and observation, not only of the manners of other Actors, but of the manners of persons in private life, before he can be supposed perfectly qualified to appear with advantage in the profession. GARRICK, BARRY, and Mrs. POPE, burst at once on the Public, Performers of the first class; while Mrs. SIDDONS, Mrs. JORDAN, and Mrs. BILLINGTON, for many years laboured in obscurity. The former, no doubt, studied before they attempted the Stage; while the others, impelled by inclination or distress, launched into the Theatrical World in a hurry, and were obliged to study afterwards.

Somewhat in the latter light may we view Mr. R. PALMER: but whether distress or inclination

clination induced him to embrace a theatrical life, we cannot decide; most probably it was both, joined with the example of his brother JOHN; and for his family, we must refer the Reader to that Gentleman's memoirs.

His first appearance on the Stage was at the Hay-Market Theatre, from whence he was engaged for Drury-Lane, where he was many years an underling, taking Tragedy, Comedy, Opera, and Farce, just as it was offered to him. The characters he was most successful in were *Fops*; and it must surely be a great compliment when we say, that many of his auditors have rather conceived an antipathy towards him, believing him really to be that Fop in private life, which he represented on the Stage, though we affirm that he is, in fact, quite the reverse.

As soon as the fears of a first attempt had subsided, he became extremely fond of conviviality, and even dissipation; a passion too often embraced by young men on the Stage, but a passion which was fortunately eradicated from his breast by Miss COOPER, an eminent tradesman's daughter, in Cecil-street, whom

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whom he married, and with whom he has since experienced that sweet felicity, the natural result of affection and esteem between the two sexes.

Mr. R. PALMER generally represented trifling parts, which he gave a consequence to by his own vivacity, until the secession of his brother JOHN from Drury-Lane to the Royalty Theatre: at this time Mr. J. PALMER had many advocates in his favour, although legal right was on the side of the established Houses; but so much did the Managers of Drury-Lane dread public resentment for defending their own property, that they congratulated themselves very much on their manœuvre of putting Mr. ROBERT PALMER into all his brother's characters, particularly that of *Joseph*, in *The School for Scandal*.

This cunning way of averting public vengeance has brought Mr. R. PALMER very forward of late; nor is he undeserving of it. He copies his brother with great attention; but as failings are more easily imitated than beauties, he hits them the best; particularly a loud way of speaking, which borders upon the



the *rant*, and is very uncharacteristic in *Fops*, the parts he has most merit in. He is very like his brother in his face and person, though not quite so stately ; and taking him altogether, he is not only an useful, but a valuable Performer.

MRS.

MRS. POWELL.

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DRURY-LANE.

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As merit is the best recommendation to the Stage, we find many Ladies and Gentlemen respectable now, whose previous situations in life would have precluded them the possibility of mixing in virtuous society. The abilities that please in public insure a lucrative income, and such is the general disposition of Human Nature, that finding private esteem unnecessary to Theatrical Fame, the members of the *Sock* and *Buskin* frequently indulge their passion for dissipation, conscious that it cannot affect their professional name, or emoluments.

In Mrs. POWELL we see a lady, who, principally compelled by necessity, was at one time involved in every distress and disgrace that can befall her sex. She sought the  
Stage

Stage from inclination ; but success operated upon her differently from many of her contemporaries. It could scarcely have been supposed that she would have deserted the habits she had been used to ; yet when fortune put it in her power, we find her as anxious to reform as others are to stand in need of it.

In the earliest account we can obtain of this Lady, we find her in a menial capacity with a family in the vicinity of Chatham-Square, an enthusiastic *Spouter*, and unable to attend her business, from a desire of seeing Plays, and studying Speeches. The confinement and slavery of her place did not agree with her temper, and as her mind was of a romantic turn, she decamped from her servitude without beat of drum, and following a Serjeant to Coxheath Camp, became his quondam wife, and Laundress to the Company.

She took the name of Mrs. FARMER, and soon attracted the notice of several Officers. A brave man in a red coat, with a pleasing address, can make a favourable impression on the heart of most ladies. We need not, therefore,

therefore, wonder if Mrs. FARMER, whose appearance was very engaging, became a conspicuous Character in the Camp. The compliments paid her, were not ineffectual; and despising a subaltern, when she could charm his Commander, she eloped with the Captain to London, where they lived together in a stile she had not been used to.

Whether the expence was too great, or that his passion subsided, her MARS in a few months left her to forage for herself. For service she was now unfit, as well from the habits she had been lately used to, as from a want of character, so necessary to persons of that description. Destitute of present subsistence, or even of a favourable prospect, we need not wonder at, or explain the remedy she adopted to relieve her from embarrassment; a remedy which, when embraced from necessity, may be forgiven, but when embraced from inclination, deserves the severest reproach.

For many years, she was exposed to all the vicissitudes incident to such a life; but still her predilection for the Drama continued with unabated ardour. She was distinguished from



others of the frail sisterhood by the appellation of *Spouter*; and as some compliments were paid to her powers, she became extremely desirous of trying them before an audience. In the *groupe* of her admirers she found one who had interest enough to indulge her propensity, and she made her *debut* as *Alicia*, at the Hay-Market Theatre, in 1787.

The dignity of her person, and her evident embarrassment, commanded indulgence in the first Act, and in the second, her exertions deserved and obtained the most flattering applause: the spirited contempt and resentment she depicted in the scene with *Hastings*, the animated glow which seemed to come from her heart, the melody of her voice, and the propriety with which she pronounced the text, gave general cause to believe she would form a valuable acquisition to the train of the sober-suited Queen, and a worthy second to the excellent *SIDDONS*.

Whether Mrs. *FARMER* exerted herself too much so early in the Play, or that she had previously resolved to curtail the part, she gradually declined in esteem as she advanced in the Character, and the beautiful speeches

speeches in the mad scenes she omitted entirely. She therefore disappointed the Audience, who at first expected a phenomenon, but now found her only a promising Actress.

The proof she had given of possessing talents, it was thought, would have insured her an engagement ; but without a little interest, merit is sometimes neglected. It was not until she repeated the same part the following Summer, that she was engaged at Drury-Lane, where she performed *Juliet*, and other principal Characters with success ; and in the absence of Mrs. SIDDONS, she certainly deserves to be ranked as the first Tragic Actress at that Theatre.

In the Summer of 1789 she went under Mr. KEMBLE's management to Liverpool, where she had greater scope for her talents, and where she displayed them greatly to the satisfaction of the town. Mr. POWELL, who was Prompter there, and who now belongs to Drury-Lane, made overtures of marriage to her during their excursion, which were accepted ; and we are happy to add, that in this new state she behaves with great propriety, and better deserves panegyric for her

present conduct, than if it had always been irreproachable.

In her public capacity, though she cannot claim the first rank, yet her abilities are more than useful. Her person is tall and elegant; her voice, though not very powerful, is mellifluous, and resembles Mrs. SIDDONS'S, whom she seems to have particularly studied:—her countenance, though not perfectly beautiful, is expressive; and as she feels what she speaks, she never fails of meeting with approbation.

MR.

*MR. WILLIAMSON.*

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HAY-MARKET.

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MR WILLIAMSON's father was formerly a very reputable Sadler in London, and gave the subject of these pages, whose real name is WILLIAMS, a genteel education. A misfortune that befel our Hero's brother, brought such disgrace upon the family, that the old man went to India, in hopes of obliterating it from his memory; and his wife, with a daughter, went to live in Berwick.

Young WILLIAMSON, unwilling to burthen his mother, who could scarcely support herself, and finding he was thrown upon the world, betook to the Stage, a profession he had long been fond of, and which he embraced with pleasure now.

Among the itinerant Corps he was received as an excellent Actor. The love tales he told on



the Stage had a real effect on the heart of a young Lady, of a good family and connections, who, desirous of realizing the scenes in *Othello*, like another *Desdemona*, eloped from her friends, being previously assured of the honour and affection of Mr. WILLIAMSON, who married her. Beside an agreeable person, she brought with her some valuable articles; and her husband has received, at different times, upwards of three thousand pounds of her fortune since their union.

The honey-moon of this young couple was not so short as has been imagined. They lived together mutually happy, the consequence of which was two or three fine children. His name as an Actor in the country being now raised into some estimation, he was engaged for Edinburgh, where Mrs. BULKELEY conceiving a passion for him, estranged his affections from his wife, and persuaded him to send her to live with some relations in London.

Mr. BANKS, who had hitherto been Mrs. BULKELEY's gallant, could not submit passively to this change. He challenged Mr. WILLIAMSON, and even struck him in the  
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Dressing-Room ; but without effecting any alteration in the Lady's mind, who it seems was highly pleased with the change.

Mr. WILLIAMSON went to Liverpool in the Summer of 1782; at the same time that Mrs. BULKELEY first appeared at the Hay-Market. So strong was the passion of that Lady, that she sent several sums of money to him ; and miserable when out of his society, she exerted every nerve to have him engaged at the same Theatre in London, and at last she accomplished it.

Mrs. SIDDONS having just astonished the town, the report of her brother, Mr. JOHN KEMBLE's *Hamlet*, had excited great curiosity to see it ; and Mr. WILLIAMSON, perhaps wishing to anticipate him in that character, chose it for his *debut* at the Hay-market Theatre, in 1783 ; but his success was so different from his wishes, that he has ever since been obliged to content himself with some of the third-rate characters.

With Mrs. BULKELEY, now Mrs. BARESFORD, he has lived ever since. He is always engaged for the Hay-Market in the Summer, and in the Winter he performs in Edinburgh ;

while his wife is left to console herself in the best manner possible with her relations in England.

As an Actor he has no merit. In those *walking Gentlemen* who must be considered as necessary to carry on the plot of the Play, he generally appears. There is an awkward imitation of the Gentleman about him, that makes his attempts at the conspicuous characters ridiculous.

MRS.

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*MISS CHAPMAN.*

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COVENT-GARDEN.

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AMONGST the liberal vocations, there is not one where the professors, particularly the female ones, are more subject to the general charge of dubiety of character than the Stage. Whether this arises from a course of irregularities that too often precedes a commencement on the Theatre, the force of solicitation when on it, or the impressions left on their minds by the frequent personification of *loose* characters, is hard to determine; probably they may all assist, as we find the charge, with very few exceptions, not over malevolently founded. It becomes the biographer, however, to condemn with lenity, and to distinguish between the vicious by inclination and the unfortunate.

Miss CHAPMAN is a native of America, from whence she was driven by the hostilities that broke out in 1775, against Great Britain. Her father lost a tolerable property



by the disturbances, and sent our Heroine, when very young, to live with a relation in Yorkshire, who considering her as a burthen on his family, secretly wished her away; but conscious of the odium he must incur by turning her loose on the world, he treated her with insupportable severity, in hopes that by obliging her to elope, he might preserve his conduct from reproach.

Such was the situation of Miss CHAPMAN (a situation too often the cause of female imprudence) when a strolling Company came to perform at the town where she resided. Among the Corps was a Mr. MORTON, who had not been long in the Thespian train, and who was sorely wounded by the elegance and beauty of our Heroine: he poured forth the most ardent vows of sincere affection, offered the most honourable terms, and Miss CHAPMAN, more from a wish to change her situation, than from a tender passion, married him.

As Mr. MORTON's income was inadequate to the maintenance of a matrimonial establishment, his wife, as much from pecuniary motives as from inclination, immediately made her

her *debut* on the Stage. The reception she met with was highly pleasing, which was, however, more owing to her personal appearance than intellectual powers. She remained in theatrical life several years, until her husband's Dramatic furor was cooled by continual penury; and assisted by a few friends, he was enabled to return to the place of his birth (Shrewsbury) where he entered into business.

His behaviour entirely changed with his situation; and whether his kindred had poisoned his mind, or that she had outlived his liking, he treated his wife with great inhumanity, and without any apparent cause: the necessaries of life he not only sometimes denied her, but severely *goaded* her *feelings* by offensive weapons. She frequently eloped from his house, but was always brought back, and treated with additional rigour.

Finding her husband's hostile disposition unalterable, she resolved effectually to leave him, and fled to Chester, where joining a Company of Comedians, she resumed her maiden name, and dreading that the vengeance of her *kind* spouse would follow her,  
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she put herself under the protection of Mr. HODGKINSON, with whom she afterwards went to Cheltenham, where Counsellor D—s long solicited her love, but in vain.

In the Summer of 1788, she went to Margate, and as her talents were now greatly improved, she met with general admiration. Her fame reached London, and induced Mr. HARRIS to engage her for Covent-Garden, where she made her first appearance in *Yarico*, in the succeeding Autumn.

The tallness and elegance of her person, the soft plaintiveness of her voice, and the ease of her deportment, prepossessed the audience in her favour, although her musical powers were but indifferent. She discovered such a portion of feeling and expression as occasioned the piece to run several nights : and in other characters she established the reputation of a promising Actress in the public opinion.

In pathetic scenes she certainly has considerable merit, although it has not been brought much into action of late ; she may, however, be made of importance to the Manager, if made more familiar with the Town.

MR.

*MR. DIGNUM.*

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*DRURY-LANE.*

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IT is ever the fate of merit, to incur the obloquy of the envious dunce, who delights in exposing the pristine indigence or ignorance of successful adventurers: while the wise and generous *double* their encomiums on him who has surmounted the greatest difficulties. MR. DIGNUM was, unfortunately, bred a Taylor, a circumstance that has often afforded jests in the *Green-Room*; nor have his friends before the curtain overlooked his *quondam* occupation. The desire of *Sir William Meadows*, in *Love in a Village*, that his son should go and plant Cabbages and Cucumbers, has sometimes produced more risible effects than the Author expected. Such public *sarcasms* would have driven many blushing candidates from the Stage; but MR. DIGNUM, whose feelings are not the most delicate, instead of  
being



being confused, apparently participated in the laugh ; and, from insensibility, overcame the prejudices that, perhaps, could not have been resisted by fortitude.

This Gentleman's father was a Master Taylor in Wild-Street, to which business he bred his son as soon as he could wield the needle ; and he was arrived at great proficiency, when his voice was distinguished in singing at the Roman Catholic Chapel in Duke-Street, where his family constantly attended. He was recommended by some persons of the same religious persuasion, to Mr. LINLEY, who took him as an apprentice.

Misfortunes in trade drove his parents to great difficulties ; and as his only support, during his musical probation, was from them, he was frequently obliged to take a lesson from Mr. LINLEY as a breakfast, and to sing a song instead of eating a dinner. The happy day at last arrived, and he made his first appearance in *Young Meadows*, at Drury-Lane, with such *eclat* as established him at a good salary, and was the occasion of the Opera running several nights ; and now, instead of being pushed about by the scene-shifters,

shifters, as had formerly been the case, he was admitted into the *Green-Room*, and looked on as the first singer in his line.

The joy his family felt at his success may easily be conceived, as their pecuniary concerns were much embarrassed, and for some time they had looked to the talents of their son as their only support : nor were they disappointed, for he discovered the greatest filial affection, and, in fact, supported them.

Having severely felt the bitter pangs of an empty stomach and pocket, he resolved now to compensate for his former short allowance. In the forenoon he would eat a mutton chop at one house, a bason of soup at a second, and a beef-steak at a third, and by this means he became very corpulent. There was, however, one convenience attending his indulgence of appetite ;—if wanted at rehearsal, he was sure to be found in some Chop-house near Covent-Garden, reasoning with the Cook-maid, or contemplating the beauties of the larder.

Whether wounded by PLUTUS or CUPID we cannot say, but he entered into the holy state of matrimony, a few years since, with Miss  
RENNET,

RENNET, the daughter of an Attorney, with whom he received a handsome fortune.

Mr. DIGNUM's ideas of acting are, indeed, mechanical. When he found his body growing very bulky, he observed to some of his brethren, that it was troublesome to be always placing his right hand on his heart, and wished to know if his left would not do as well; but this produced such an immediate effect on the muscles of his friend's face, that, with shame, he relinquished his design of improvement.

His voice is a soft agreeable tenor, but rendered somewhat unpleasant by being formed too much in his throat. Mr. LINLEY enabled him to acquire fame at the commencement of his theatrical life, but he has discovered no desire of increasing it since. The corpulence of his person, and the success of Mr. KELLY, have thrown him into the shade; though he is yet, in some degree, a favourite of the Town.

MRS.

*MISS HEARD.*

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HAY-MARKET.

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THOUGH some will feel the consciousness of their own talents hurt at being overlooked in this Work, and wish to be lashed, rather than not noticed at all; yet in the opinion that a perusal of Anecdotes of every *obscure* GARRICK and SIDDONS would be fulsome to the readers, we will pass over their wonderful adventures and inimitable merits in silence. Miss HEARD, however, though not risen to that height that should give her a claim to distinction, yet unfolds such promising, though very green powers, at the Summer Nursery of the Hay-Market, as gives reason to hope she will one day make a tolerably conspicuous figure on the boards.

If an early initiation in theatrical affairs can prove greatly useful to theatrical Candidates,



dates, this Lady has had its full advantage. Her parents long sought an existence from their exertions on the Stage; and her mother is, if we mistake not, employed in representing the most trifling characters of Old Women at Drury-Lane Theatre. The young mind of Miss HEARD gradually expanding in such a situation, was taught to look upon the histrionic as the most honourable of all corps, and panting to shine a luminary in such a desirable sphere, she began to emulate the talents of a FARREN and a SIDDONS, as soon as her inclinations sickened at childish amusements.

Her first appearance was at Drury-Lane as the young *Duke of York*, in *Richard the Third*; —a character that has introduced innumerable children on the Stage. Her articulation and deportment were so much approved of in that part, that when Mrs. SIDDONS's son was sent to school, Miss HEARD was chosen to represent the *Child* in *Isabella*, in his stead: and thus we may say, that in her second attempt she was *taken by the hand* by our immortal MELPOMENE.

Her opportunities of performing at Drury-Lane

Lane were confined merely to the parts of children ; but at the Hay-Market she has been permitted to come forward in characters of a more important description. In young giddy girls, and short sentimental ones, she has met with approbation ; and as she is very young, has a pretty pathetic manner, a pleasant voice, and agreeable appearance, she may probably arrive at some professional eminence.

MR.



*MR. HOLLINGSWORTH.*

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DRURY-LANE.

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MR. YOUNGER, who is mentioned in many different parts of this Work, but who never should be mentioned without eulogium, as no theatrical man more eminently deserved it, was the early patron of Mr. HOLLINGSWORTH, who was recommended to him as a young lad, rather in want of some employment, and who had a turn for the Stage. This was enough for JOE YOUNGER, who immediately took him under his protection, and taught him to play some trifling parts in Covent-Garden. From thence he took him to Liverpool, where he had better opportunities of trying his talents, and where he soon distinguished himself as a low Comedian.

But here an unfortunate accident had nearly banished him from the Stage for ever. One evening,



evening, between the Play and Farce, while he was looking through the aperture made in the green curtain, there was an apple with a pen-knife stuck in it, thrown at him, the latter of which penetrated so deeply near his eye, that he was a long time confined, and it was generally thought that he would lose his sight.

After performing in Edinburgh, York, Manchester, &c. &c. where he was well received, and considered an excellent *Clown* in Pantomimes, he was engaged in 1788 for Drury-Lane, where he has convinced the Public that he possesses some merit in Comic parts. He is remarkably short in his person, but rather lusty ; and as he has humour about him, it is probable he will rise in his profession.

Miss

*MISS COLLINS.*

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DRURY-LANE.

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WHETHER it is that the genius of the people is not inclined to the Drama, or that the almost insurmountable peculiarity in their dialect deters them, we find few, if any, natives of Scotland attempt the Stage; and we believe there are none who ever eminently succeeded on it; while Ireland on the contrary is so prolific of Theatrical Candidates, that in number or excellence it may contend for the *palm* with England.

Though Miss COLLINS is not distinguished as a great Actress, yet she is the only one in London who was born North of the Tweed. Her parents were members of Mr. FISHER's Corps, and her father added to the profession of Actor, the very necessary occupation of being Carpenter to the Company. She was  
born

born in Perth, and one circumstance worthy remark is, that at the time of her birth, Mr. WOODFALL, now so celebrated for reporting the Debates in Parliament, and the late Mr. PILON, Author of *He Wou'd be a Soldier, The Deaf Lover, &c.* were then disciples of THESPIS, and in the same Troop.

To trace Miss COLLINS through various *itinerant* Companies during a space of sixteen or seventeen years, for from her infancy she has been on the Stage, we presume would not prove very entertaining, as the incidents of Theatrical Peregrination are much the same, and they prove more agreeable when told of conspicuous characters. She was engaged at Drury-Lane about six years ago, and in the short parts she sustains, her exertions have been approved.

She is tall, of a fair complexion, and very handsome; nor have we yet heard that she has been contaminated by the morals of the *Green-Room*, which may be principally attributed to her mother's precaution, under whose care she lives. Her appearance prepossesses an audience in her favour, but it is a pity that she does not take more pains to improve in the  
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profession. Her voice is very well calculated for a Theatre ; but there is a continual grin on her countenance both in Comedy and Tragedy, which, however she may imagine it sets off her charms, greatly lessens her merit as an Actress ; but, as she is very young, her own good sense, and the advice of her friends, may teach her to avoid the error.



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*MR. MACREADY.*

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COVENT-GARDEN.

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WE very often see meekness and industry promoted, in preference to pride and genius. On the Stage, as in other professions, vanity offends those persons who are at the head of affairs, as much as humility pleases them; the former is sometimes an impediment, and the latter the means of accelerating advancement. The truth of this is instanced in the Memoirs of Mr. MACREADY, who probably would not have been entitled to a place in this Work but for his condescending acquiescence to the humour of Mr. MACKLIN.

This Gentleman was bred to the business of an Upholsterer by his Father, who carries on that trade to a considerable extent in Dublin. A residence in that Capital, with frequent visits to the Theatre, are the prin-

cial circumstances to which we are to ascribe his changing the hammer for the truncheon. But the particulars of his *penchant* for the Drama, as there is nothing remarkable in them, we shall omit.

His talents were not very brilliant. Tragedy was his favourite, and he maintained a respectable situation in Smock-Alley, which, however, proceeded as much from the public esteem of his private character and relations, as from his abilities as an Actor, which were very moderate, notwithstanding he had figured in many first-rate parts in Belfast, and other provincial towns in Ireland.

About five or six years ago, Mr. MACKLIN went to perform a few nights in Dublin, and the first of the Pieces he was anxious to appear in was his own *Man of the World*, which he was eager to have well got up. The character of *Egerton* was given to Mr. DALY, the Manager, who was instructed by the Author with great petulance, as the defective memory of Mr. MACKLIN made him arrange the Stage business differently every day, and his haughty confidence made him superior to contradiction. Mr. DALY sub-

mitted

mitted to the Veteran's caprice, in being directed like a school-boy, until the epithets of blockhead, stupid fellow, no Actor, dunce, &c. &c. were bestowed with so much liberality on him, that he threw down the part with great indignation.

MACREADY was now selected to personate *Egerton*, and accommodated himself with so much deference to the will of MACKLIN, as induced the latter to predict in his favour. As he sustained the character very tolerably, and was applauded, his Tutor exulted in his triumph over the Manager, complimented MACREADY on his talents, and offered him a sum of money, which being refused, MACKLIN said he would do something for him, and promised he would exert all his interest for an engagement for him at Covent-Garden.

He gave MACREADY some trinkets of value, and, agreeably to his word, fixed him, the following season, on a genteel salary, with Mr. HARRIS. He made his first appearance at Covent-Garden in 1786, and since that time he has represented what are called the second-rate *Walking Gentlemen*, with



as much *eclat* as possibly can be derived from such insipid characters.

As Mr. MACREADY does not pretend to eminence in his profession, he averts strict criticism. As his person is genteel, his deportment easy, his voice and articulation tolerably clear, and he is always attentive to his business, he sustains his allotted department with the requisite ability, and perfectly fulfills the Manager's views in engaging him.

MISS

*MISS TIDSWELL.*

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DRURY-LANE.

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THE few laudable employments to which indigent females can turn, account in a great measure for the numbers we see parading the streets for the purpose of prostitution, with cheerfulness in their looks, but generally melancholy in their hearts. The Stage affords an honourable subsistence to those young women who have been genteely educated: and from necessity only did Miss TIDSWELL embrace the profession.

She is a native of this Metropolis, and the daughter of an Officer who lived in great elegance, and who sent her to France to be educated; but when he died, he left his family almost destitute. As the means of obtaining a livelihood, she was recommended to Drury-Lane Theatre, and having no great opinion of her talents as an Actress, she

chose the trifling part of *Leonora*, the attendant in the *Mourning Bride*, for her debut, and since she has officiated in any little characters that the Manager chose to give her.

Her Summer excursions have been generally confined to Liverpool, where although she does not figure in the first line upon the boards, yet she maintains in private life a very respectable character. We frequently see her in parts the most obnoxious to human nature; such as *Courtezans*, and those of the most sanguinary kind, as *Leonora*, in the *Inconstant*, and *Louisa*, in *Love Makes a Man*, &c. &c. Though we must hold in abhorrence those characters, however chaste the person who represents them, yet as they certainly must be represented by somebody, and when we consider that the Manager is absolute, we should separate the Actress from the woman, and applaud her discretion for not displaying those wanton gestures which naturally distinguish that description of women, and would prove extremely offensive to female delicacy.

MR.

## MR. PHILLIMORE.

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DBURY-LANE.

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IN the very humble sphere of the Drama in which this Gentleman moves, he deserves considerable praise ; an attendant, a trifling lord, or a messenger, are the most important characters he appears in ; Tragedy he has likewise attempted, and though he never troubles the audience with more than a dozen lines in an evening, yet he always acquits himself with credit, partly owing to his figure, which is well adapted for the Stage.

The particular circumstance that first attached him to the *Buskin*, and induced him to desert his business of a *Coach Carver*, we neither know, nor are we anxious to learn. His first *attempt* on the Stage was in Bristol, under the management of Mr. QUICK, who perceiving some merit in him, advanced his salary from 15s. to one guinea per week ; a



compliment of which Mr. PHILLIMORE still retains a very high sense of gratitude, and extols Mr. QUICK as the best Manager that ever existed.

At the conclusion of the Bristol season, being desirous of visiting London, he found himself enabled, as he imagined, by success in play. He won a few guineas from a Sea-Officer at Billiards; and when the Tar's cash was exhausted he played upon *tick*, until the sum he had lost amounted to twelve or fifteen pounds, for which he gave a Draft on CHARLES STUART, Esq. Banker at Charing-Cross, London. 'This our Hero concluded would enable him to visit the capital in stile; and on the validity of his Draft he expended all his ready cash, in buying cloaths and journeying to London, where much to his surprise he could hear no tidings of the Banker, till after wandering a long time about Charing-Cross, he produced it to a man who had sagacity enough to perceive the trick, and who after ruminating, replied, "*Charles Stuart! Charles Stuart!—oh! there he sits on horseback*"——pointing to the Statue of CHARLES the First.

This

This misfortune, which left him without a shilling, occasioned him to be engaged at Drury Lane, in pity to his disappointment and distress. He has now been a member of that Theatre, where his wife is likewise Wardrobe-Keeper, for many years, but without the least celebrity as an Actor. It is a circumstance in his life worth recording, that he fought the Manager. Mr. GREATHEAD, Author of *The Regent*, gave a supper to those who had performed in his Play, at which the majority got tipsey, and adjourned about mid-night to the Brown Bear, in Bow Street, where PHILLIMORE and KEMBLE quarrelled, and came to blows; but the latter had good sense enough to forget the whole next morning as a drunken frolic.

MISS

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*MISS PRIDEAUX.*

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DRURY-LANE.

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HOWEVER anxious Theatrical Adventurers may be to veil their descent, and to give themselves to the world as Ladies and Gentlemen, yet there are very few indeed who from birth can justly claim that distinction:—Among those few is Miss PRIDEAUX, who, if she cannot boast of great merit as an Actress, is entitled to respect from her genteel family connexions.

It appears, that necessity co-operated with inclination in bringing her on the Stage. Recommended to some persons of rank in Bath, she chose that fashionable city for her *debut*, and was patronized by almost every elegant circle in the town. Though her talents were not the most splendid, yet they were little inferior to those of any other  
Actress



Actress in the same Theatre; they pleased the candid auditor, and with the support of her friends, she began to shine in the most eminent Comic characters.

As Performers who are great favourites have it in their power to dictate to their employers, the Managers of the Bath Theatre, to preserve the sovereignty in their own hands, always use some stratagem to clip the wings of genius, and to keep it in subordination. An Actor who has only his merit to rely on, must submit to their will: and whenever they find he has soared sufficiently high, they check him. The patrons of Miss PRIDEAUX demanded that she might represent particular characters, and to such an authority the Managers were obliged to bow assent. As she became more popular, she became more an object of fear to the Theatric Monarchs, who, finding they durst not openly impede her progress, had recourse to artifice; they circulated the idea among the trades-people (who are secretly jealous of the supremacy of the gentry, and who are always the most powerful body in a Theatre) that she was forced upon them; and *John Bull*

*Bull* conceiving that no one had a right to entertain him against his will, resolved to oppose her. The storm broke out, and the contest between the high and low town grew warmer every night, until it produced a paper war, and in the end, Miss PRIDEAUX's discharge.

Her partizans, though defeated in Bath, determined not to abandon her interest, and obtained her an engagement at the Hay-Market Theatre, where she made her *entré* as *Lady Bab Lardoon*; and had not the prejudices of her former auditors previously reached the Metropolis, and made an unfavourable impression, her exertions would probably have been more gladly received. She, however, succeeded, and afterwards performed *Cherry*, and other characters.

At the commencement of the Drury-Lane season, 1789, the late General BURGOYNE, who was said to be related to her, and who was one of her best patrons, procured her an engagement at that Theatre, where she made her first appearance as *Miss Prue*, in *Love for Love*; but she has performed very little since. She does not want spirit  
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on the Stage; but her countenance and voice are not the most pleasing. She has the manners of a Lady, both in public and private; and she has evidently taken Mrs. ABINGTON for her model.

Mr.

*MR. ILIFFE.*

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HAY-MARKET.

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NOTWITHSTANDING every Theatrical Hero reports himself to have been a Gentleman previously to his *debut* on the Stage, there are very few who were really entitled to that honourable appellation by their rank in Society. But the disciples of *THESPIS* are eager to appear as great in their private as in their public capacity ; and nothing is more mortifying than any thing that reminds them of their former indigence, or plebeian occupations ; a pride that richly merits derision.

Mr. ILIFFE may justly boast of more respectability of private character than the bulk of his cotemporaries. His father is a Clergyman, and, we believe, Curate of St. Clement's, Danes. Our Hero had a genteel education ; and, contrary to the wishes of his friends, he indulged his own inclination  
in



in going to sea as Midshipman, while a boy. At the conclusion of last war, he was, with many others, left to devise a new line of life; and his father procured him a comfortable place in the India House.

With many leisure hours upon his hands, he now entered into the alluring dissipations of the town. His visits to the Theatres became very frequent; and gradually soured at the mechanical sameness of his employment as a Clerk, he conceived a strong *penchant* for the Stage; a situation in which he thought he could better gratify his love of pleasure and adventure, as well as render himself a conspicuous public character.

Without signifying his designs to his relations, he therefore set off to Brighton: and the better to conceal his retreat, he assumed the name of WILLIAMES. His success was not very flattering; it was such as the majority of Stage-struck youths experience. He was, however, retained, as one who promised well.

Towards the conclusion of the Brighton season he quarrelled with the Manager, and by being offered the assistance of money in  
his

his distress, by Miss PALMER, a Singer in the same Company, who was in love with him, he was so pleased with her generosity, that he went with her to Sheffield, where they were married. From thence they went to Edinburgh, where his wife was a favourite, and where he performed several Characters with some applause: he likewise re-assumed his own name in Scotland.

In the Summer, his wife being engaged at Vauxhall, he accompanied her to London. procured recommendations to Mr. COLMAN, who was pleased to speak favourably of his talents, and he made his *début* at the Hay-Market, as *Young Norval*, in the Tragedy of *Douglas*, in 1788. In this character his personal appearance, his animation and confidence, obtained him considerable applause; but a want of dignity in his deportment, and too much flippancy of speech, shewed his want of study, and his incapability of supporting a conspicuous walk in Tragedy. He was, however, engaged, and has been very serviceable in the *walking Gentlemen*.

MRS.



MRS. ILIFFE.

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HAY-MARKET.

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Love and gratitude are so nearly allied, that we often see the one produced by the other. Valuable presents generally please the fair sex, as much as encomiums on their beauty or understanding: gratitude is the result of that pleasure; esteem follows gratitude, and love follows esteem. Such are the progressive steps commonly pursued in obtaining female affection; and the same rule holds good with men; for Mr. ILIFFE is an instance that a husband may frequently be gained by that indisputable proof of regard, a readiness of conferring pecuniary favours.

This Lady is the daughter of Mrs. PALMER, who many years officiated as House-keeper to the celebrated Mrs. CRAWFORD. That eminent Actress shewed great partiality for our Heroine, and while a child, she brought her forward as *Prince Arthur*, in  
*King*



*King John*, and other such little characters, at Drury-Lane.

As Miss PALMER increased in years, Mrs. CRAWFORD (then Mrs. BARRY) took great delight in instructing her in different parts of education; she engaged a Music-master, and other Tutors, and in every respect treated her as her own child. Nor did she intend her for the Stage, as being too dangerous an ordeal for the virtue of a young girl. But her mind being bent on the Drama, she eloped from her patroness, and commenced Actress, in a Country Company in the West of England.

However her passion for spouting might be gratified, she found a disagreeable change in obtaining the luxuries, and even the necessities of life; but her theatrical enthusiasm made her forget every difficulty. She was at Brighton during the first Summer of Mr. ILIFFE's essay, where she had, by amazing œconomy, amassed the enormous sum of ten pounds! Mr. ILIFFE, who went by the name of WILLIAMES, had long been secretly sighed for by our heroine, who shewed him every civility: but he returned her kindnesses  
merely

merely by civility. He quarrelled with Mr. Fox, the Manager, and after having avowed never more to perform in his Company, he found himself without a guinea to carry him to another. Miss PALMER was not ignorant of his embarrassment, and addressing him in some confusion, she solicited forgiveness for the liberty she was going to take ; expressed her knowledge of his determination to leave Brighton, and of his want of money ; and after some further apology, pressed him to accept the ten pound note she had so long been saving.

This act of generosity affected Mr. ILIFFE extremely ; he professed the utmost gratitude, and was anxious to know how he should repay the obligation. The behaviour of the Lady sufficiently betrayed her fondness ; and as he anticipated great happiness from this proof of her affection, and her character was untainted by calumny, he offered her his hand, which it is supposed was very readily accepted.

From Brighton they both went to Sheffield, where they were married, Mr. PERO, the Manager, giving the Lady away. They  
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performed a few nights in Sheffield, and then went to Edinburgh, where Mrs. ILIFFE was very successful in vocal characters; a circumstance that reflects no great honour on the musical taste of the audience.

In the following Summer she was engaged in Vauxhall, London, a place for which her manner and strength of lungs was very well adapted. She was generally approved of by those who listen to the singing there; but she soon discovered that it was not a situation in which she was likely to acquire any professional reputation. She obtained an establishment at the Hay-Market in 1789, where she has personated a variety of musical parts, but without *eclat*; nor would she be put so forward, were there Singers of any celebrity at that Theatre. Her person is thick and short; her countenance and demeanour vulgar; and to vocal refinement or delicacy she is an utter stranger;—she has, however, a strong clear voice, and an useful degree of confidence on the Stage.

Mr.

MR. FAWCET,

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DRURY-LANE,

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Who is descended of reputable parents, was born at High Wycombe in Buckinghamshire. At an early part of his life he was apprenticed to the celebrated Doctor ARNE, who engaged him at Drury-Lane Theatre under Mr. GARRICK, in 1760; but a dispute arising between those gentlemen, relative to Miss BRENT, Mr. FAWCET was neglected, and after remaining two seasons, he was engaged by Mr. BEARD for Covent-Garden, where he made his *debut* as *Dametius* in *Midas*, and proved a considerable assistant in the run of the Piece.

About this time GIARDINI, Dr. ARNE, and others, had formed a scheme of performing *English Operas* at the King's Theatre, in the Hay-Market, for which purpose TENDUCCI and PINETTI were engaged as Principals,



cipals, and FAWCET being at the Doctor's disposal, was likewise articted for the new undertaking ; but the Managers of the Theatres-Royal having more interest than the new Adventurers, frustrated their plan, and when FAWCET's term expired with the Doctor, Mr. GARRICK re-engaged him for Drury-Lane, where he has continued ever since.

Though Mr. FAWCET cannot claim distinction as an Actor, yet he is very useful on the Stage ; and as *Old Kent* says in *King Lear*, " The best of him is diligence," no man being more regular in his business. To confirm this assertion, we need only add, that in a service of thirty years, he is not remembered to have paid one shilling forfeit for neglect of duty ; and as punctuality is as necessary in a Theatre as in a Banking-House, it should equally be esteemed by the Conductors in the one as in the other.

Mr. FAWCET has, at different times, performed upwards of twenty Summers in Richmond, where he has often taken the lead as a Singer, in *Young Meadows*, *Lord Aimsworth*, &c.—indeed he has appeared in some parts of importance in London, among which may  
he

be mentioned, *Mungo*, in the *Padlock*; *Simkin*, in the *Deserter*; *Solomon*, in the *Quaker*; &c. and if he does not maintain a conspicuous station as a Performer, he at least proves himself an useful substitute in cases of emergency.

His attention to the duties of a father, and those of a son, should not pass without eulogium; nor should his philanthropy in being the principal person in obtaining a Benefit about eight years ago, at the Hay-Market, for a lady who once was as high in estimation as a Singer, as a BILLINGTON or a CROUCH; but who had fallen into the most pitiable indigence, be looked over in silence, for it was through his exertions that she cleared upwards of seventy pounds by it.

He performed in the Summer of 1792 at Birmingham; and on the night appointed for his Benefit, the Theatre, unfortunately, was burned down. Mr. FAWCET has retrieved his loss upon that occasion, by a considerable legacy since left him.

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## MRS. TAYLOR.

## HAY-MARKET.

THE Hay-Market Theatre has been remarkable for bringing forward Performers of merit. HENDERSON, EDWIN, QUICK, Miss FARREN, &c. &c. made their *debut* at it; and the happy selection from Country Companies may entirely be attributed to the discrimination of those eminent Dramatic Writers, FOOTB and COLMAN, whose judgments were not less acute in perceiving the talents of the Actor. But whether merit is more scarce now, or from Mr. COLMAN's imbecility, there has not been, for several seasons, a Performer of the least claim to public approbation since the introduction of Mrs. BROOKS, if we except the Lady before us.

Mrs. TAYLOR's mother, whose name is VALENTINE, keeps a Music-shop at pre-



sent in Leicester. Miss VALENTINE being possessed of a good voice, it is therefore no wonder that it was early cultivated. Her tutors, however, were not very eminent masters, and her accomplishments in the science extended no farther than qualifying her for a Country Theatre; a situation which she embraced with pleasure, it having been a long time the object of her wishes.

She had scarcely experienced the inconveniencies of an Itinerant Company, before she was addressed by Mr. TAYLOR, a Gentleman who had been bred an Attorney, but whose Stage-struck mind forced him to change his pen for a truncheon---ink for blood, and commence Actor. He made honourable proposals, and being rather agreeable to the Lady's eyes, after a short courtship they were married.

She had obtained a tolerable reputation in the provincial Theatres, not only as a Singer, but as an Actress, when she came to London on a visit to a friend, and was introduced to Mr. TIGHE, a Gentleman of distinction in Ireland, who interested himself so much in her

her behalf, as to obtain her an engagement at the Hay-Market in 1786.

Her first appearance there was on the first night of an After-piece, called *Half an Hour after Supper*, in which she personated a young, amorous, giddy girl, with such vivacity, as procured her a favourable, and indeed flattering reception. She afterwards performed *Madge*, in *Love in a Village*, and other characters, with equal success; but as her vocal powers were not sufficiently refined for a London audience, she was considered rather as an Actress than a Singer. On an emergency she read Mrs. GOODALL's part in *The Battle of Hexham*, so much to the satisfaction of the Public, as added considerably to her reputation, and impressed the Manager with a favourable opinion of her talents.

She was engaged in the Winter of 1789 at a genteel salary in Edinburgh, where her abilities rendered her a very great favourite; and as she possesses the natural requisites for an Actress, we doubt not that she will make farther advances in the public estimation.

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*MR. WHITEFIELD.*

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*DRURY-LANE.*

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A DESIRE to imitate our superiors has ever been a leading principle in human nature. The boy mimics the Soldier as soon as he can walk ; with his wooden gun and paper-cap he first imbibes a spirit of heroism, that generally accompanies him through life ; and the girl, before her little heart has known the pangs or delights of love, affects to feel for her wooden doll all the solicitude of a mother.

From a wish of imitating, it is probable, Mr. WHITEFIELD first felt his bosom glow with a passion for the Drama. Placed at a very early age, in a menial capacity, with the celebrated POWELL, we need not wonder that the great success of such a master inspired him with emulation. Before his as-



surance could summon courage enough to make known his ambition, he had perused, with the most agreeable attention, several popular Tragedies ; and had studied, as far as was in his power, the attitudes and deportments of the different Actors.

Soon after the death of Mr. POWELL, he resolved to practise what he had so long been attempting in theory ; but knowing the impression his situation must have made on the minds of the London Performers, he, without hesitation, thought it the most prudent to go to the country. Whatever the merit of an adventurer may be, he is generally obliged to serve as a man of all work, at his first entrance into an Itinerant Corps ; for, although he may excel in a few Characters, in which he is well studied, yet unless he is able to undertake all the first-rate characters at a day's notice, he must drudge on in such as it is in his power to learn, as there is a necessity that every one should assist in those little troops, where one Actor sometimes represents four or five characters in a Play.

In this laborious state was Mr. WHITE-FIELD obliged to officiate for several years, until he became familiar with the Drama,

and what is termed *easy* in representing the principal parts. He was then engaged at Norwich, where, in a short time, he acquired so much reputation, as to be called the Roscius of the Company; and looking to the metropolis, as the great reward of his industry, he obtained an engagement at Covent-Garden, about eighteen years ago.

He had good sense enough to know, that his talents were far inferior to those of the principal London performers; and desirous of commencing his career in such a line as he thought he could continue to support, he chose the part of *Trueman*, in *George Barnwell*, for his *debut*. In this he acted differently from the generality of Theatrical Candidates, who mostly aspire at the first line; he maintained, however, the rank of a good second-rate Actor in both Tragedy and Comedy.

Whether from the hope of emolument, or the certainty of representing such characters as he might wish to try his abilities in, he, about ten years ago, purchased the half of a Company in Lincolnshire; and, in conjunction with Mrs. Gosling, commenced Country

try Manager. But a little experience convinced him of the unprofitable change, and he soon after engaged himself at Drury-Lane.

In his present situation he is not brought so forward as when he was at Covent-Garden. His figure, though well formed, is rather heavy; his voice is not very clear, and his manner is somewhat too cold; yet he is always perfect and easy on the Stage, is very useful in second and third-rate characters, and supports a very respectable one in his own private life.





theatric dame has given greater scope to her passions, or has been more frequently concerned in amours; of one of which Mrs. DAVENETT, of the same Theatre, is said to be a living monument.

In no situation of life is the conduct of females less reproached than on the Stage, and particularly in Country Companies, where the Ladies are often as free in conferring favours, as Gentlemen are eager to solicit them; and where the deficiency of emolument, from their professional exertions, is sometimes necessary to be supplied by a prostitution of their charms; from which they are not deterred by the odium which such conduct attaches to women in more respectable Societies. But whether indigence or inclination induced Mrs. PITT to sacrifice to VENUS, we cannot at this time determine.

She had acquired considerable reputation in performing *Chambermaids* in the country, when the London Managers, judging her talents to be above mediocrity, engaged her; nor has she proved unworthy of their choice. Her age now obliges her to throw aside the gaiety of youth, and to confine herself to loquacious

quacious old women ; of which her venerable appearance, squalling voice, and natural humour, are happily adapted. The *Nurse*, in *Romeo and Juliet*, *Dianna Trapes*, in the *Beggar's Opera*, and *Dorcas*, in *Cymon*, are so justly depicted by her, that we at once pronounce her a phenomenon in that line of acting ; and are as highly satisfied with her portraits, as with those of JORDAN, SIDDONS, or PARSONS.

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MR. DAVIES.

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COVENT-GARDEN.

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FROM the well-known propensity of this Gentleman, we presume that if he were to give his own Memoirs, they would be replete with his own eulogium and nobility of birth.

We believe he is a native of London: we know he spent a great part of his youth in this Metropolis. One circumstance of which he is not a little vain, is, that his mother is at present a domestic to the late Chancellor. He often boasts of this in company, though we do not find any similarity between him and Lord THURLOW, excepting that they both venerate the bottle. He was bred a *stone mason*.

His first Dramatic essays were in the country, at Norwich, Portsmouth, &c. and he had acquired some reputation as a Provincial Singer, when he obtained an engagement at Drury-Lane. The part he chose for his *debut* was

*Lord*



*Lord Aimworth*; but though his vocal powers were favourably received, he accepted with cheerfulness every Character that was offered to him.

He had not established himself long as an *useful man*, before he imagined there were greater advantages to be derived from a situation in Covent-Garden house, and articulated himself to the Proprietors of it accordingly. He has been there, as well as at the Hay-Market, a great number of years, during which time his life has been a continual scene of the dissipations of the town, details of which we cannot suppose would be acceptable here.

Whatever his salary may be, he certainly deserves it; no member of any Theatre supports a more variegated list of characters, or more frequently appears before the Public. In Tragedy, Comedy, Opera, Farce, or Pantomime, he is always the pack-horse of the evening, and it is very rare indeed that he is left out of a Piece. His person and countenance are genteel; he is a tolerable Singer, but stiff and inanimate in his deportment.

MR.

*MR. WILLIAMES.*

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*DRURY-LANE.*

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THOUGH as an Actor Mr. WILLIAMES has no claim to the public favour, yet as a Singer, he imagines himself entitled to notice; a qualification, however, in our opinion inferior to the former, yet no ways less beneficial to the possessor than entertaining to the Public. Instances of this abound in both the Theatres, and particularly in the Opera House, where the salary of a mere vocal performer often exceeds by far the emoluments and appendages of the Professors of Colleges.

Mr. WILLIAMES is a native of Wales, where his sister is at present a Milliner.—His parents, who were people of respectability, desirous of rearing all their children to business, put our Hero to study the trade of a Silk-Mercer, with VANSOMER and PAUL, in Pall-Mall. The pleasures of London had scarcely brushed off the awkward habits and notions of the country, when the Stage attracted his particular attention—he became a constant visitant, and eulogium having been  
often

often bestowed on his powers, by those who judged of it by its loudness, he conceived a strong inclination to try his talents as a public Singer.

His success was much inferior to his expectations;—a stiff awkward deportment, and uncultivated ear, disgusted, although his person was tolerable, and his voice strong. But these defects he hoped to remove, and cheerfully retired among those little Beings, who represent insignificant Lords, until experience might enable him to rise into a more elevated point of view.

In 1790, soon after his marriage with Mrs. WILSON, he succeeded Mr. Fox as Landlord of the Shakespeare Coffee-house, in Bow-Street. That house had daily declined while under the management of Fox; but the assiduous affable behaviour of Mr. WILLIAMES has made it one of the most frequented houses in that neighbourhood. The increase of business, and the death of his wife in 1790, requiring closer attendance, obliged him to relinquish his engagement at Drury-Lane. In the Summer of 1792, he acted as Deputy Manager to Capt. WATHEN, at the Richmond Theatre, where he also occasionally performed.

MR.

## MR. BURTON.

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DRURY-LANE.

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AN incredible thirst for *Bacchanalian* *potions* generally occasions a multiplicity of vice and distress, but in our present subject we behold one whose predilection for the *cup* obliterates all other ideas, and whose libations have at least had the good effect of preventing his being involved either in amours or quarrels. He enjoys his draughts *solus*, and if he cannot reform his brethren, he continually blushes for their imprudence.

His father, who was a very old Actor at Drury-Lane, was greatly befriended by Mrs. ABINGTON, when in her most splendid career. Our hero was initiated in the profession whenever his infant powers could be brought into use; and with such excellent models before him as GARRICK, SHUTER, YATES, and WESTON, beside that, from his  
early



early introduction, his abilities could not be cramped by fear, it might have been expected that he would have turned out a Comedian of some reputation. The contrary, however, has proved the case; for, with natural talents to excite applause, he, by an apparent neglect of study, seldom attracts much notice; and, indeed, a tolerable salary, to enable him to gratify his favourite passion, is evidently his principal object. He abstracts himself from society; and the only virtue he can boast of is, that his natural turn for solitude and his bottle render him very inoffensive.

There are, notwithstanding, some little parts that he distinguishes himself in; particularly *Thomas*, in *The Irish Widow*, and *Daniel*, in *The Conscious Lovers*; but as he does not display similar merit in similar characters, it is probable that he is only a copy; for, indeed, he has nothing, either in his life, or abilities, that is original.

MR.

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*MR. MADDUX.*

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DRURY-LANE.

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It would be equally difficult, as useless, to explore the origin of all our Stage Heroes: the profession itself is superior to such enquiries; for like the Sea Service, no man is refused on account of birth or morals, provided he is but able-bodied: indeed were any other kind of scrutiny necessary, the Public would find themselves much abridged of their entertainments, and the talents of many an excellent Actor be consigned to oblivion.

As Mr. MADDUX moves in the humblest sphere of an Actor, and can scarcely be known to the generality of our Readers, we have not been so curious in investigating his Memoirs. He is a native of Cheshire, where he followed the occupation of Schoolmaster! —a *strange transformation*—that one whose office it was to curb folly, and teach prudence,

dence, should himself fall into the absurdities he decried.

To particularize his *entrance* into the Drama, and the progress of his fame, which was never great, would be considered an obtrusion. He made his first appearance at Norwich, and for many years performed in Liverpool, Manchester, Birmingham, &c. where he was greatly respected for his private conduct; and on the death of Mr. CHAPLIN, in the Summer of 1789, he was engaged by Mr. KEMBLE, for Drury-Lane. His list of Parts, as they are insignificant, is very numerous, but none of them is even conspicuous enough to excite the enquiry of the spectators.

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*MR. BANKS.*

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*DRURY-LANE.*

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THE character of *Harlequin* has introduced many excellent Comedians to the London Stage; among the most eminent of whom should be ranked WOODWARD and L. LEWES. Those gentlemen first exhibited in the *motley lover*, and if the little hero of this page is assiduous in studying the profession, it is probable he may acquire some of their fame as a Comedian.

As an alert and expressive *Harlequin*, Mr. BANKS may, perhaps, claim hereditary merit. His father at one time was a respectable Carver and Gilder in Fleet-Street, in which business we believe he initiated this his son. Whether from inclination or derangement of pecuniary circumstances, Mr. BANKS, senior, commenced *Harlequin* many years ago at Sadler's Wells, and held that part for a length



of time with reputation : it is no wonder then, if his son followed his example, and while a boy, was indefatigable in studying attitudes, leaps, and dumb shew, qualifications which he has now attained in a very eminent degree.

Mr. BANKS made his *debut* in Covent-Garden, in some trifling part, and was under the tuition of Mr. YOUNGER, who afterwards took him to Liverpool.

He has performed in most Theatres in the North, but particularly in Manchester and Liverpool ; where he has ever been a great favourite, and where he was called *Little Banks*, in contradistinction to the gentleman who lived with Mrs. BARRESFORD, who was called *Big Banks*.

He has discovered a good taste and execution in Scene Painting ; and in most of the Companies to which he has belonged, he has superintended that department.

Mr. W. LEWIS having bestowed some encomiums on his talents while at Liverpool, encouraged him to visit London, where he was recognised, and engaged by Mr. JOHN KEMBLE for Drury-Lane Theatre.

APPENDIX.

## APPENDIX.

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*MRS. BANNISTER.*

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THIS Lady is one among the few whose moral rectitude does honour to the Stage. During an intercourse of sixteen years with the Theatre, the breath of scandal has never yet touched her name. Her conduct endears her not only to her own family, but to all her acquaintance; she possesses œconomy without meanness; virtue without insensibility; and she is extremely fond of her children and her husband.

The mother of this lady, Mrs. HARPUR, is now a Mantua-Maker in Bath, to which business she was herself bred. Her voice was early noticed by Miss FLEMING, an eminent

teacher of Dancing in that city, who recommended her to Mr. PAUL, a gentleman of musical taste.

Mr. PAUL was charmed with the exquisite melody of her voice ; brought her to London ; and, after undergoing the necessary preparation, she made her first appearance at the Hay-Market Theatre, in the character of *Rosetta*, about sixteen years ago.

The gentleness of her manner, the simple modesty of her deportment, and her delicate execution, together with the sweetness of her voice, procured her not only the praise of the play-going people, but of the musical world in general. She was in the Winter engaged for Covent-Garden, and had a very large sum for singing at the Pantheon. Being of a temper rather sedate than gay, and little addicted to company or expence, from the profits of her profession, and with a prize of one or two thousand pounds, which she had the good fortune to gain in the Lottery, she in a few years realized a genteel and independent fortune

Her beauty, reputation, salary, and fortune, to which must be added, an unblemished character in private life, attracted a  
number

number of admirers ; but her election fell on Mr. BANNISTER, her present husband.

She had attained such a perfect knowledge of music, that Dr. ARNOLD has often declared he could instruct her no further. But though she was mistress of what may be termed the mechanical part of the science, sung most correctly, and could play any air with the greatest facility ; yet she never discovered great ingenuity in her cadences, or displayed any of those beautiful *exuberances of fancy*, which so much astonish and enrapture in Mrs. BILLINGTON. Her manner was rather cold, and wanted a certain tincture of the *Italian School*, at that time coming into vogue.

Miss BROWN, the unfortunate Mrs. CARGILL, who was drowned near the rocks of Scilly, in her return from the East Indies, having deserted the London Stage, left Mrs. BANNISTER unrivalled in her profession ; an eminence which she maintained many years, until Mrs. BILLINGTON came from Ireland, to astonish and charm the whole musical world ; and who, though not reconciled to the ears of the vulgar, quite overturned the



old school, and was the occasion of Mrs. BANNISTER being discharged at the end of the season, to make room for this new vocal enchantress.

Mrs. BANNISTER had, however, retained her situation at the Hay-Market, which she filled ever since her first appearance there, till the 5th of September, 1792, when, it being her Benefit night, she announced her last appearance by the following Farewel Addresss, which was received with the loud plaudits of a crouded audience.

Painful the task for me, which must ensue,  
My heart is grateful, yet 'tis aching too,  
While I step forth to bid you all adieu!

Full sixteen Summers now have roll'd away,  
Since on these boards I made my first essay:  
Here first your favour I aspir'd to court,  
Met my fond wish—and kept it—*your support*.  
Trembling I came, by partial favour cheer'd—  
My doubts dispersed, I no longer fear'd.  
Approv'd by you, I thought my trials past—  
But my severest trial comes at last!

Farewel, my best Protectors, Patrons, Friends!  
To-night my labour in your service ends.

And

And Oh! if faintly now the voice reveals  
Those struggling movements which the bosom feels,  
Let the big drops that glisten in my eyes  
Express that sense the fault'ring tongue denies.  
As oft retir'd, unruffled, and serene,  
I ponder o'er the past and busy scene—  
So oft shall mem'ry pay the tribute due,  
Warm from the heart, to gratitude and you.



## MR. EDWIN.

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OF all the variety of portraits which we shall have the honour of presenting to the Public, few will be found to possess features more striking and *outré* than those of the late celebrated representative of *Lingo*. In some of the situations of that modern *Buffo* we find qualities by no means consistent with the ease, good humour, and apparent sagacity which he brought with him to the Theatre; and while we learn how little a man's natural disposition is to be deduced from his public performances, we also see how much easier it is to *act* than to *speak* from yourself; and that to retail the wit of others with success, it is by no means necessary to possess any of your own,

The father of Mr. EDWIN was an Organist in London; and by his attention, his



son acquired a considerable knowledge of music. After frequenting Spouting Clubs for some time in the Metropolis, he set off for Manchester, where he first appeared on a Theatre. From thence he went to Dublin, where, after a round of insignificant Characters he acquired considerable applause in *Sir Harry Sycamore*. After sojourning with Itinerant Companies a few years, he had the good fortune to procure an engagement at Bath, where, by his talents in low Comedy and Fops, he was considered as a very promising Performer.

About that time, (upwards of 20 years ago) he first met with Mrs. WALMSLEY, who was then a Mantua-Maker in Bath, respected by her neighbours, and in possession of a good business; and early in their acquaintance he prevailed on her to sell all her property, amounting to some hundred pounds, which he received, and to live with him as his wife, in which situation and character she bore him several children.

Towards the conclusion of Foote's management at the Hay-Market, EDWIN was engaged at that Theatre, where he at first performed

performed very trifling characters, until Mr. COLEMAN acquired the command of the Summer troops, who, having a plan in agitation of purchasing the Bath and Bristol Theatres, to perform in during the Winter, and the Hay-Market during the Summer, was anxious to render his Country Actors favourites in London, as he intended to keep a regular Company, and to engage no Performers from Drury-Lane or Covent-Garden. The Bath and Bristol Theatres could not be obtained; but the attempt occasioned EDWIN to be put forward in his profession, and he displayed abilities worthy of encouragement.

His success in *Tipple*, in *The Flitch of Bacon*, &c. in the Summer of 1778, rendered him a desirable object to Mr. HARRIS, who offered him terms to come to Covent-Garden, which EDWIN, thinking inadequate to his deserts, refused. To force him to compliance, Mr. PALMER, the Bath Manager, who is the particular friend of Mr. H. declined engaging him, and EDWIN, rather than submit to the dictates of the Managers, joined an Itinerant Company in the neighbourhood of London, where he received uncommon emoluments,  
and

and from whence Mr. HARRIS soon after thought proper to engage him on his own terms.

He had just acquired the reputation of an agreeable low Comedian, when the Muse of Mr. O'KEEFE came forward to lift him into the warmest sunshine of public favour. The writings of that Gentleman, and the acting of EDWIN, are peculiarly adapted for each other, and neither of them could have acquired so much celebrity without the mutual exertions of both. *The Son-in-Law*, *The Young Quaker*, *The Agreeable Surprise*, and *Peeping Tom*, successively raised the fame of the Author and the Actor; and it is generally admitted, that the wit of the one, and the humour of the other, are so far stretched beyond probability, that although we are forced to laugh in the moment, yet the least reflection makes us angry with ourselves for being entertained with such nonsense.

The most favourite low Comedian, particularly with the Galleries, he was indisputably for many years; and we are sorry that we cannot bestow those encomiums on him as a *man*, which he has often received as a *Player*.

Without

Without taste or humour in conversation, he was attached to company; without conviviality, he was attached to the bottle; and without honour or affection, he was fond of the society of profligate women. He has been so much intoxicated by Bachanalian potions, as to be unable to perform before the audience, and apologies have been made for him. To complete his character, which for the credit of the Drama we reluctantly develope, he in the Spring of 1789 deserted Mrs. WALMSLEY.

As that transaction is one of the most conspicuous in Mr. EDWIN's life, we think that a candid narrative of it will explain his character better than volumes of criticism. With Mrs. WALMSLEY, who relinquished all her views in life for him, he had lived with every appearance of matrimony for nearly twenty years; she was introduced, and understood every where to be his lawful wife, and had borne him several children, the eldest of whom has performed at the Hay-Market, Brighton, &c.

Mr. EDWIN, however, thinking himself entitled to every indulgence which a lucrative salary could procure, and unrestrained by any  
sense



sense of honour or duty to his family, formed an intimacy with a notorious dishonest woman of the town, who, having no regard for him, had left him when he would not gratify her avarice so fully as she desired. To force her to return to him, he threatened to charge her with stealing his watch, a practice not uncommon with that lady; and after this amiable couple were a little reconciled, he thought proper to bring her home to his own house. This step was greatly resented by Mrs. EDWIN, who in every honourable point of view must be considered as his wife, and in return he forced her and her eldest son, who espoused his mother's cause, out of doors, advertised them in the newspapers, as not being his *legal* wife and son, and even deprived them of the means of obtaining a livelihood, by insisting that they should be discharged from every Theatre where he performed.

To comment upon this transaction is unnecessary; every person of the least sense of honour or gratitude must execrate it.

It was said that this transaction, together with the public exposure of his character and increasing

increasing intemperance, operated so powerfully on his mind, that a fever was the immediate consequence, which terminated his life October 31, 1791, in the 42d year of his age. His remains were interred in Covent-Garden Church-yard.

Mr. EDWIN certainly had great merit as an Actor, though he used too much buffoonery. He could not, however, adapt his abilities so happily to Characters, as Authors have adapted Characters to his abilities; hence the few parts of repute he sustained in old Plays, his principal merit being confined to *Clowns*, which he frequently portrayed with fine natural simplicity.

He was likewise an excellent Burletta Singer. Though some Actors support a more various cast of characters, yet none more frequently appeared before the Public. Of other qualities which he aimed to possess, we cannot allow his pretensions. Neither wit nor humour had any place in his conversation; nor had he ever, that we can learn, proved, by the most trivial production, that he was capable of an idea but what is suggested by the works of others; which does not give

us

us a little surprise at the title of a late publication, viz. “*Edwin’s Pills to purge Melancholy*.—The only ingredients we know of to purge sorrow, are good humour and wit; the former of which he never was remarkable for exercising at home; nor has the latter ever been known to escape him abroad.

POETICAL CHARACTER.

The Comic Muse beheld with just regret,  
When fate’s relentless stroke poor SHUTER met;  
Yet soon reviv’d when cheerful EDWIN came,  
To keep still extant Humour’s ling’ring flame.  
In him such sprightly requisites combine,  
In characters quite opposite to shine,  
Such droll variety, ’tis hard to say,  
What part his powers most happily display;  
In meek simplicity, and gay conceit,  
An equal excellence we always meet;  
Nor can we tell which best his talents fit,  
The abject *Jerry Sneak*, or pert *Bowkit*.  
If prone to push—too far the comic stene,  
Some wild buffoonery should intervene,  
The fault resides in those who give the laws—  
An Actor may be poison’d by applause,  
Which if luxuriance alone can gain,  
Why should he to be chaste, still act in vain?

MR.

*MR. RYDER.*

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THERE are dispositions so ill adapted to the dulness of the Law, or the methodical sameness of conducting the business of a Mechanic, that we need not wonder at their flying to the Stage as a sphere fraught with variety, and if not a certain road to Fortune, at least it throws one in her way.

Mr. DARLEY, whose father was a Printer in Nottinghamshire, where he was born, and bred to the same profession, was so much of this opinion, that he early gave up his principal attention to the Typographical Art for the more adventurous science of acting. In several parts of England, particularly at York, he displayed his abilities with success : but sensible of the dishonour attending the profession he had embraced, he changed his  
name



name to RYDER, judging that a better *travelling* name, and unlikely to bring disgrace on his family.

He had not been very long in the Itinerant Corps in England, before his name eclipsed that of his brethren. The Dublin Managers heard such favourable reports of his merit that they engaged him, and he made his first appearance in Ireland in the character of *Captain Plume*, in *The Recruiting Officer*, on December 7, 1757.

His practice in England enabled him to personate this part with ease and effect, which, with his natural vivacity, impressed the audience in his behalf, and induced them to predict, that he would prove a charming Actor. His fame not being absolutely brilliant at first, he added to his emoluments from the Theatre, the emoluments of his primitive profession of a Printer, a business which he carried on some time after his *debut* in Dublin.

The versatility of his genius, and the happiness with which he executed almost every part he undertook, soon placed him among the most eminent Actors in Ireland. *Captain*

*Macbeath*

*Macbeath, Richard the Third, Archer, the Drunken Colonel, or Hob*, he depicted with equal success. He received the most flattering encomiums ; and Mr. W. LEWIS, who was at that time entering greatly into the favour of the inhabitants of Dublin, and who performed in Capel-Street, considered himself at least equal to RYDER, and whatever advance in salary or privilege the one had, the other immediately insisted on the same.

The views of Mr. RYDER were directed to something more than a subordinate situation, and he manœuvred so as to be appointed Manager of Smock-Alley. About this time too, Mr. LEWIS, his rival, came to England, and left him without a competitor. He became in Dublin what GARRICK was in London — the adoration of all Theatrical Amateurs. 'The Irish would allow no Actor to possess more ability than him, in every walk of the Drama.

Fortune was so propitious to his first managerial efforts, that in a few ears he got Crow-street Theatre, the most spacious and elegant in Dublin ; and at the same time had the Smock-Alley and Capel-Street houses under

der his dominion ; as for Fishamble-Street, it was so much out of repair, that no rival was to be dreaded in it, and thus did Mr. RYDER for a long time monopolize the Drama in Dublin.

But RYDER acted with less prudence in his prosperity than in his adversity. Mrs. RYDER as well as himself indulged in the most extravagant expences. They kept a chariot, footmen, and the most splendid equipage ;—they kept two country houses, and two town houses ;—one of the latter Mr. RYDER built, at the expence of four thousand pounds, which sold, when his affairs afterwards were settled, for only six hundred, merely owing to its obscure situation : this got it the name of “ *Ryder’s Folly.*” Many stories are told of Mrs. RYDER’s sway with her husband, and it is well known, that she made him vow continence when he went into company, and solemnly declare his adherence to that vow when he returned.

Such being the negligence and profligacy of the Manager, he soon found himself involved in many pecuniary difficulties. He was indebted to Mr. WILSON, the Proprietor

tor of Smock-Alley Theatre, about twelve or fifteen hundred pounds, for four or five years rent; and as it had been shut up during that time, it was much of out of repair. Mr. DALY secretly applied to the Dr. about ten years ago, for the liberty of performing Plays there, and on the latter's representing to RYDER that he could not suffer his property to go to ruin, and offering to exonerate him from the money then due, he was prevailed on to give up the possession of Smock-Alley Theatre, never dreaming that it was to be put into the hands of a rival Manager.

Mr. DALY had secretly engaged many excellent Performers, and as soon as he found himself in possession of the Theatre, he assembled them, and opened with all possible expedition. Their talents claimed applause, and their novelty attraction, and what was still more inspiring, their salaries were regularly paid; —which was rather a new thing at that time in Dublin. Many Plays were got up with the greatest magnificence, and particularly *The Belle's Stratagem*, which was represented  
in



in Smock-Alley with more splendour and *eclat* than ever it was in London.

RYDER, thus taken by surprise, began to make every exertion when it was too late. His Company was inferior to his rival's;—his finances were deranged; and his creditors alarmed at such a formidable opponent as DALY, became very pressing. He took Mr. CRAWFORD, who had lately married the celebrated Mrs. BARRY, into the joint management with him, in hope of adding pecuniary as well as professional strength to his Corps; but in this he was disappointed; and after struggling a few years, he was obliged to give all his property into the hands of his creditors, towards the liquidation of his debts.

About this time he went to Edinburgh, where his merit recommended him to the highest esteem with the public; and he returned to Dublin, where he soon after performed as a *Sub* in that Theatre, where he had long been Sovereign. His salary, however, was very great, nor were his talents diminished in the opinion of his old friends.

Seeing no prospect of restoration to his  
former

former supremacy in Dublin, and judging that his abilities would create greater profit, and greater admiration from the novelty, in London, he made overtures to Mr. HARRIS, and was engaged for Covent-Garden, where he made his *entrée* in the beginning of 1787. His salary was large, but his powers had lost that vivid brilliancy which in his early and more vigorous years gave so much delight in Ireland. He attempted, when upwards of fifty, to acquire equal reputation in England, to that which twenty years before he had so justly merited in the sister kingdom; but his exertions were not received with the warmth, or attracted the crowds his friends predicted. As an Actor of great judgment, accomplishments, and experience, he was universally acknowledged; but he wanted that richness---that luxuriancy of genius alone, the gift of Nature, and never displayed to such advantage as when the spirits and the constitution are in their meridian.

*Falstaff, Trappanti, Iago, The Drunken Colonel, &c. &c.* he had performed here with great success; for though his name did not attract numbers, nor his performances give  
exquisite

exquisite delight, yet he was much above the general run of Actors; and was justly entitled to an eminent place in the public estimation. His person was neat, but the features of his face rather resembled those of a porter than a gentleman: his deportment was uncommonly easy and appropriate; his talents respectable in any line of acting; and upon the whole, he might be considered as a valuable member of a London Theatre.

He brought two of his daughters out at his Benefit in the season of 1789, one in *Estiphanina*, in *Rule a Wife and have a Wife*; and the other in *Leonora*, in *The Padlock*. They displayed very promising talents; and have since been received with applause in Dublin.

In the Summer of 1791, having quarrelled with Mr. HARRIS, he and his daughters performed at the Hay - Market Theatre for that season; after which they went to Edinburgh, where they were received with great approbation. From thence they returned to Dublin, where Mr. RYDER died early in the next year, in distressed circumstances.

MRS.

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*MRS. WILLIAMES.*

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THE Stage is such an excellent station to display the charms of a female form, that we need not wonder so many chuse it for that purpose. With every advantage of dress, an Actress must be dull and ugly indeed, that cannot inspire some tender sensations; and some there are who use this opportunity as the means of obtaining emolument.

The strollings of Mrs. WILLIAMES did not extend to the barns of Country Mummers, where poverty presides; but have been confined to the mansions of Mothers K. and W. in Duke and Berkley-Streets, where her *private* rehearsals were very productive and satisfactory.

She was born at Lewes, in Sussex. Like a FOX, a PITT, or a SHERIDAN, she was first noticed for her speeches on the good of the nation, in *La Belle Assemblée*, a Debat-



ing Society in the Hay-Market. Mr. PARRY, the Conductor of a daily publication, beheld her oratorical powers and manner with great delight, and regretting that such ability should be lost to the Public, he used his influence with the Managers of Drury-Lane, and obtained her an engagement.

Mr. J. WILSON, who died some time ago, and who was one of the *lowest* Comedians in that Theatre, saw her merit, and considered, that although his own talents could not produce a good salary, yet hers might; he therefore laid his heart at her feet, and succeeded in making her his wife. Willing to make the most of his bargain, he was indefatigable in extolling her in all companies; and he used every artifice in his power to influence the Press in her favour; nor were his exertions fruitless, for by them she added considerably to her reputation.

But no sooner was she a little elevated, than she began to despise the cause of her ascent. Not content with indulging in nocturnal visits, she secretly attached herself to Mr. WILLIAMES, of the same Theatre. Whether from disgust, or that he was inattentive

tentive to family duties, she discovered a strong antipathy to her husband; and, like the fashionable world, she resolved on having separate beds; but finding her eloquence insufficient to effect her purpose, she had recourse to stronger means, and pushing him out of bed, forced him, for two months, to rest his happy head on the carpet.

Her amour with Mr. WILLIAMES was now so visible, that the husband could not be ignorant of it; and alarmed at the alienation of so valuable a part of his property, rather than at the loss of her affection, he thought he could not shew his courage on a more important occasion, than when both his honour and interest were so materially concerned:—on single combat, therefore, he determined; but lest the contents of a pistol, or the thrust of a sword, should deprive the Public of his *valuable* abilities, he thought it most prudent to decide the affair *a-la-mode de Mendoza*, and attacking his rival with great spirit, in the Theatre, he put his eyes in mourning for the loss of the victory.

After so open an irruption, the lady could not reconcile her feelings to associate with the

humiliator of her paramour. She deserted Mr. WILSON to condole with her vanquished admirer. The husband was not, however, so much vexed at her retreat as might have been imagined; if he had neglected family duties in one instance, he was resolved to compensate in another; if six days in the week he had been regardless of her business, he made ample amends on the seventh; and, with the eagerness of a prodigal, he flew every Saturday morning to receive her salary; better pleased to solace in her money than her company.

This was a circumstance of which Mrs. WILSON was not aware; and on finding her dear spouse was legally empowered to receive her income, she thought proper to negotiate an adjustment. Articles of separation were accordingly drawn up on both sides, in which it was stipulated that her husband should receive half her salary. Since that time she has lived with Mr. WILLIAMS, who keeps the SHAKESPEARE Coffee-house, in Bow-Street, and borne him several children.

Mrs. WILSON might undoubtedly have risen in her profession, had her industry been equal

equal to her natural ability. Her person, countenance, and voice, were excellently calculated for the Stage; but negligence had brought her into disrepute; and whether from a supposed deficiency in point of talent, or that morality is attended to by the Managerial Priest, she was latterly kept behind the curtain. In her manner she so perfectly copied Miss FARREN, that at a distance she has sometimes been taken for that lady.

In 1790 she married Mr. WILLIAMES, (as we mentioned in the Life of that Gentleman) but did not long continue the Landlady of the SHAKESPEARE Coffee-House; for she died in a twelve-month afterwards.



equal to her natural ability. Her person, countenance, and voice, were exceedingly calculated for the stage, and she was brought out into the theatre, and when from a supposition of her being in point of talent, or of her being a natural talent, she was placed in the first rank of the performers. In her manner she was perfectly natural, and she was at a distance from the common stage actress. In 1790 she married Mr. William, and was afterwards in the theatre of the City, but did not long continue there, as she was the actress of the theatre, and she died in a few months afterwards.

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